

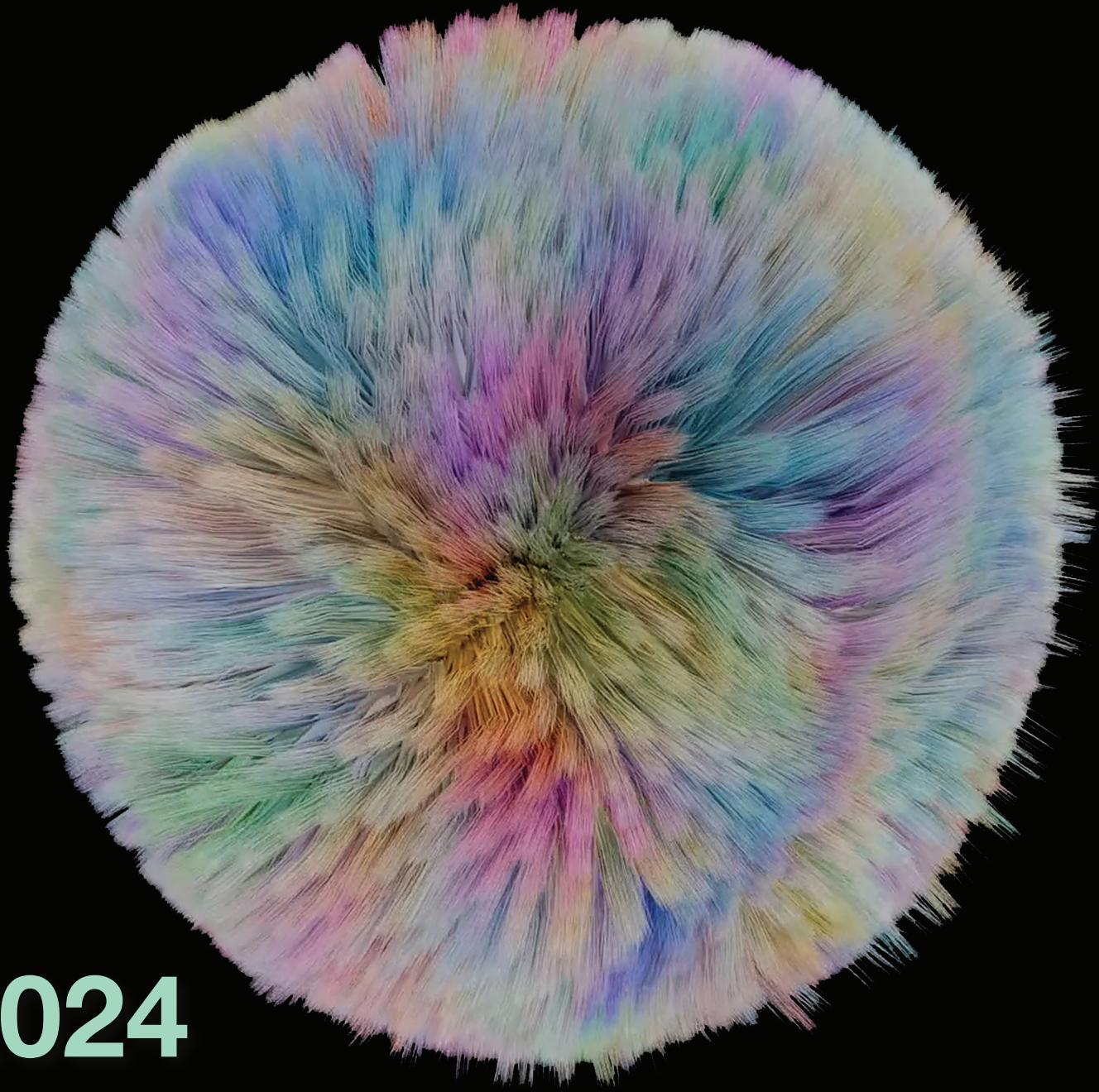
JOURNAL

FALL 2024

THE PUBLICATION OF THE COLLECTIVE ARTS NETWORK

CAJ





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Aug 29–Oct 6

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Skinchangers: Begotten of my Flesh
Ruben Ulises Rodriguez Montoya

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Ruben Ulises Rodriguez Montoya, *Skinchangers: Begotten of my Flesh*, Installation view at moCA Cleveland, 2024. Image: Tom Little.

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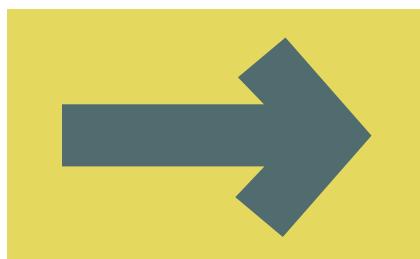
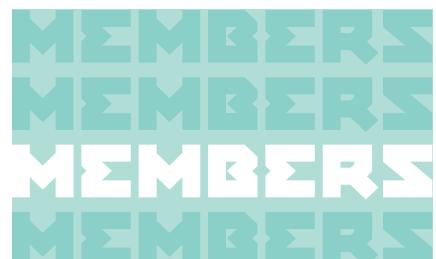
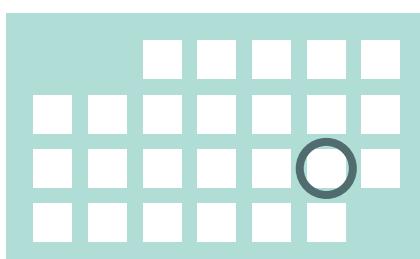
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Fanna Gebreyesus became executive director of SPACES Gallery on April 9, 2024. She is the organization's seventh executive director, following Tizziana Baldenebro at a time when SPACES' profile outside the region has grown exponentially, with curation of the now-touring *Everlasting Plastics* exhibition, which debuted at the Venice Biennale in 2023. Gebreyesus comes to the organization with a background in curation, programming, publications and arts management, including key roles with Baltimore's social justice-focused NoMüNoMü collaborative gallery, as well as the contemporary art Glenstone Museum in Potomac, Maryland. Read Ali Black's interview with her on page six. Photo by Billy Delfs Photography.

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Ohio Arts COUNCIL The logo icon for the Ohio Arts Council is a stylized, abstract design composed of several intersecting and overlapping curved lines, forming a complex geometric pattern.

INDIVIDUAL ARTISTS: YES, YES, AND YES

The phrase “preaching to the choir” is made for moments like this: *CAN Journal’s* endorsement in favor of Cuyahoga County’s cigarette tax for the arts might seem completely unnecessary. Our readers are interested in art and artists, and the organizations that support them, and Collective Arts Network (CAN) has benefitted directly from the tax through general operating support for the last half-dozen years. Our endorsement is no surprise. Nonetheless, the last year’s discussion about Cuyahoga Arts and Culture (CAC) gives us a good reason to weigh in.

There is no question that taxing cigarettes has plenty of flaws. For one, smokers represent a small portion of the population, so most voters won’t pay the tax. It would be better if everyone—or at least more of us—had skin in the game, so to speak. Additionally, its regressive nature is a problem: success, meaning a reduction in smoking, means the revenue stream goes down. And when this issue passes, after it significantly increases public revenue for the arts for a year, we’ll once again see revenue begin to decline.

So it is urgent that thought leaders and lobbyists figure out a new way, and sooner than later.

It’s not that they have not tried. Most people asking why they don’t tax something else, like marijuana, have no idea the complexity of getting permission from the state legislature, or the competing interests that make it difficult to put a tax question before local voters.

The legalization of recreational-use marijuana means that could become an option, but for now it is not: the ten percent excise tax approved by voters is already allocated—36 percent to the Cannabis Social Equity and Jobs Fund, 36 percent to the Host Community Cannabis Fund (for cities that allow dispensaries), 25 percent to substance abuse and addiction prevention programs, and 3 percent to the Division of Cannabis Control and Tax Commissioner Fund. None of that includes the arts.

As anyone who got the County’s recent reappraisal of real estate values, or anyone in a community with a school levy on the ballot knows, new real estate taxes are a significant challenge.

So while it is urgent and overdue to build the coalition that can find and pass something different, Cuyahoga

County’s option for a tax to support the arts this year—and probably for the next several—is a tax on cigarettes. If you believe there should be public support for the arts, this, for now, is the possibility.

Like hundreds of other organizations, CAN needs this public support to keep doing the good work we do. The smallest organizations need it the most. All the region’s arts infrastructure would take a big hit if the tax does not pass. For CAN, it represents almost 10 percent of our budget.

And that infrastructure is a huge support system for individual artists. They depend on studios, like Zygote Press, Morgan Conservatory, Praxis Fiber Workshop, and others to provide facilities and tools for their work. They are hired to teach at community arts centers like BAYarts, Beck Center, Art House, Valley Art Center, and more. Their exhibits engage community at venues like Waterloo Arts, Karamu House, and Cleveland Print Room. They look to keepers of the region’s cultural heritage, like Artists Archives of the Western Reserve, as artistic family trees. They stay connected to the art world at large through exhibitors such as SPACES, moCa, and the Cleveland Museum of Art. And yes, we’re grateful and proud that they look to *CAN Journal* for information about all those things. All those organizations support artists by playing their part in an ecosystem that endures beyond the occasional grant. The same network of interdependence applies to theatres, orchestras, dance companies.

To every artist, administrator and patron: *CAN Journal* wholeheartedly supports the cigarette tax for the arts, which Cuyahoga County voters will find on their ballots in November, and we urge you to vote in favor. Yes, we need to find a different tax. Yes, in some ways the administration of this one could be improved. Yes, Cuyahoga Arts and Culture should give individual artists a bigger slice, and could in fact double its current level of support for them without significant impact on all that organizational infrastructure noted above. But as it is now, the art sector needs it. By all means, vote yes in November. And by all means, keep paying attention.

*Michael Gill
Editor/Publisher*

THIS IS SPACES

BILLY DELFS PHOTOGRAPHY



LEFT TO RIGHT: SPACES Executive Director Fanna Gebreyesus, Program Manager Cierra Rembert, and Visitor Experience Coordinator Marshall Pecora.



A CONVERSATION WITH FANNA GEBREYESUS

by Ali Black

ALI BLACK: *You're three months into your new role as the new executive director of Spaces. How has Cleveland been treating you?*

FANNA GEBREYESUS: Cleveland's been wonderful. It's been really good. Busy, but rewarding. I've been humbled to see how nice and welcoming folks have been, and, there's been more events than I can attend.

AB: *I love to hear that. What have you been doing outside of work? Anything?*

FG: Absolutely nothing.

AB: *Nothing? Really?*

FG: Well, you know. It's been quite a transition for the organization, even before me landing in Cleveland. That transition happened with the pandemic and that then led to the wonderful exposure that was the biennale. Now there's a new director and the building of a new team, and I think a new kind of compass of how to now balance what has been some national/international exposure with a recommitment to the local artists.

AB: *What has been the most surprising thing that has happened so far since you've been in Cleveland?*

FG: I think it was sitting in with the local Cleveland farmers that Spaces has been working with for almost two years now as part of a three-year project that was funded by the Teiger Foundation. I don't think I understood what a wide-ranging agricultural community there was in Cleveland until I was with some of the farmers and hearing about how they've been using some of the grant money to recommit to projects that without these funds, they wouldn't have been able to pursue or explore new ideas with the aim to help the health of Lake Erie. Certainly I've worked with projects that go outside of the gallery, but I've never worked with farmers inside of a gallery. That's been surprising in the best kind of way.

AB: *Interesting. I didn't know about that. What are you most excited about?*

FG: I'm excited to slightly restructure our artist-in-residence program, which is the bedrock program of Spaces, from what I understand. I really want to give artists more time and a bigger budget to work on their projects, to you know, be in Cleveland longer, to be at Spaces longer, and to really have time and resources to think bigger and truly avant garde. Right now, each artist gets one gallery, but you know, what happens if you challenge an artist and say, "you can have both spaces and a bigger budget." It's scary, but it's good to really experiment.

AB: *That's something to be excited about! I love the part about challenging artists to think bigger and giving them the opportunity to do so. I'm curious about how you came to the arts. What has led you into becoming the executive director of Spaces?*

FG: I feel like I'm still constantly trying to answer that question in my mind because I think how I got here and how I started and how that's paralleled with how much the museum world has changed

so much in the past fifteen years or so has been really interesting. I have an art history background. I did an undergrad and graduate art history program in the D.C. area. At one point I thought I'd just be doing research and get a PhD because I just love doing research. But, ultimately, that kind of coincided with the recession and then the first great lack of funding in the arts happened. And, what you study in school and the reality of jobs that are out there don't always line up. I thought I'd be in a modern museum or maybe an encyclopedic one, but I ended up in the contemporary art space about ten years ago, working at Glenstone Museum, and that really kind of opened my eyes to the contemporary art world, which is very different from the museum world. The lack of representation in these spaces really interested me. In museums, [the lack of representation] is pretty bad, but it's pretty bad everywhere. So I think wanting to be in a space is to also help and mentor other folks who look like me and wanting to have a peek behind the curtain.

AB: *Did you grow up interested in the arts?*

FG: Well, I'm from D.C. where museums are free and going to museums was something we just did. Originally what really interested me about art was the history part more than the art part. The storytelling aspect was very interesting to me. I love how you can find a lot of through lines amongst different civilizations across times. I was very interested in the common threads you could find. After I got my first degree, I figured out that excavating stories that aren't normally in the canon was a thing. Let me say it this way: My family is from Africa. Growing up, you could open books and if you were lucky, you'd get maybe one paragraph on all of the horn of Africa. I'd be sitting there saying, "I've been to this place and I know that there's architecture!" But, there's all these fallacies, right? Well, I got excited about telling the stories that are out there that aren't in the Western canon or Western textbooks.

AB: *I'm glad of that, but it is frustrating.*

FG: Right! I went to Verbena (a café and dry bar in Hingetown) and got the calming tea, but I should've bought the energizing one! What was I thinking?

AB: *The poet and writer in me wants to know a little about your degree in English.*

FG: Getting an art degree back in the early 2000s was not a thing, at least not for my family or community, so I double majored. I studied English because I love storytelling. It's not so much that I like to write, but I love the art of communication and I love exploring ideas through words. I like nonfiction. I probably would've done journalism if things had turned out different. I love advanced discourse.

AB: *Why didn't you study journalism?*

FG: I missed the deadline.

AB: *Oh no! Can you tell me what you're the most nervous about regarding your new role?*

FG: The first thing I can tell you is that I'm not nervous about the art part. I know how to work in art spaces. I know how to work with artists. To be a good leader in 2024 means something. As a leader, you have to unlearn a lot of things. What leadership meant a year ago is different now. I can certainly lead, but I think this conversation about what leadership means is important.

AB: *What does it mean to be a leader?*

FG: For me, it means to be on a team. I'm not particularly interested in hierarchical structure, but I think it needs to be supportive. I think it means being a steward of your local community and also thinking of ways how to both come full circle and broaden exposure for your organization and the city you're in, but also not getting too far away from that.

AB: *Are you familiar with the Cleveland Remembrance Page?*

FG: I'm not.

AB: *The Cleveland Remembrance Page is a social media account that showcases what's really going on in Cleveland: the crime, the violence, the disparities. There's obviously two different worlds in Cleveland. One world is filled with what Langston Hughes called "the low-down folks" or "the so-called common element," and the other world is filled with white folks in fancy suits and dresses. The "low-down folks" are the folks who have no clue that Spaces exists. I can literally invite my family and friends—Black folks who were born and raised in Cleveland—and they'll walk into Spaces or the Cleveland Museum of Art or Worthington Yards or The Morgan Conservatory and won't have a clue as to where they are. How do we change that? What ideas do you have to bring new audiences into Spaces, specifically Black audiences who, again—have no clue that places like Spaces exist?*

FG: I appreciate you sharing that and I appreciate the question. Unfortunately, it reminds me of being in Baltimore and it reminds me even more of D.C. where there's an undeniable divide. I think it is our responsibility, it's not the fault of a community member that they're not coming to an arts and culture space. I think it's literally those spaces that are at fault. It is their job and responsibility to invite, engage, and welcome folks in. And if that's not happening, then we have to acknowledge that we're not doing a good enough job. That just is what it is. I don't think you can argue with that. And of course I say this with the caveat that, I've only been here for three months. But again, I feel like I've seen a version of the story. I really believe in getting out in the community and hearing testimonials and hearing from the community of what would make them feel welcome in a space. So the first step, it sounds like, is having folks even know that a place exists. But the other part is making them feel comfortable to come in.

AB: *I appreciate that answer.*

FG: You're kind of giving me an idea as it relates to our fiftieth anniversary, which is coming in 2028. You know, maybe there is a forum here that says, "Hey, we're turning fifty. What do we want to take with us, and what do we want to leave behind for the next fifty years?" I think people sometimes confuse moving deliberately and reflecting with moving slow. But I think you also have to do your research before you even know the questions to ask. I'm hoping to use the rest of the year to really learn and not just go storming into the community asking highly emotional questions.

AB: *I've sort of stepped away from the art scene in Cleveland because it's so boring and redundant—you experience the same format at art openings and you see the same roster of people. How do we change that?*

FG: I think it's a question about what is the role of art institutions in communities. We're going through an existential crisis of the role of art spaces. The Rubin Museum of Art in New York, they're selling their building and it goes to your point that seeing the same roster of people in arts and cultural spaces is not sustainable. I hope I rise to the occasion. I think that's exactly why I left the museum world because it is very cut and paste. But I do think it's exciting to see what art spaces like Spaces can do because there isn't any red tape.

AB: *What is your vision for Spaces?*

FG: I think with any kind of new transition you're working with the schedule you've inherited, but also thinking about what you want to bring in, so right now my priority is crafting a narrative for Spaces and getting that messaging out there. We have a jam-packed schedule for 2025. We have *Everlasting Plastics* that was in Venice, now at the Carnegie, that's going to be installed [at Spaces] in literally two weeks that will be opening almost exactly a year from now. So I think figuring out how to make that presentation special and different. A part of the job is getting the public pumped and giving them a reason to care, so I'm excited for that challenge. I hope to champion the arts community here in Cleveland and hopefully build bridges to St. Louis, Baltimore, Buffalo, Detroit, and beyond. □

**RESONANCE,
ATTUNEMENT,
HOME:**

**ZEERAK AHMED
AT AKRON ART
MUSEUM**

by Jo Steigerwald





ALL IMAGES: Zeerak Ahmed. Video still from Mother, I Am Compelled To Leave / 2024. Courtesy of the artist.

There are songs sung by women across time and place, never written down, never performed in public. They hang, shimmering, inside a moment so particular yet so universal that their chords pluck at the longing inside us all, no matter who we are or where we find ourselves.

Welcome to Zeerak Ahmed: Mother, I Am Compelled To Leave / ام ان میں تو پاپونی. This audio/visual installation is on view at the Akron Art Museum through December 29, in the Judith Bear Isroff Gallery. Ahmed was the 2022 CAN Triennial Exhibition Prize winner; following this exhibit, Mother, I Am Compelled To Leave / ام ان میں تو پاپونی will become part of the museum's permanent collection.

Ahmed is a Pakistani sound artist based in the United States, creating voice-based sculptures, site-specific installations, and sound collages that explore identity, memory, and longing. Sound, as a medium, is ineffable but palpable, fragile yet powerful—excruciatingly precise in its expansive embrace. Ahmed has led MFA and PhD workshops and residencies at the Transart Institute for Creative Research; exhibited work in Sydney, Australia; Karachi, Pakistan; and Miami, Cleveland, and New York City; and was assistant curator for the 2017 Karachi Biennale, Pakistan. Her recent collaborative album, *TALISMAN*, includes New York-based Grammy-nominated multi-instrumentalist Shahzad Ismaily (executive producer), Grey McMurray (co-producer), Aaron Roche, and Greg Fox among others.

For Mother, I Am Compelled To Leave / ام ان میں تو پاپونی, Ahmed spent five years immersed in collecting and researching the folk music tradition of Northern India and of her family: specifically, songs sung by women in the home. This repository exists only in the oral tradition; there are no recorded archives or notated scores of these songs, which narrate the life journey of the women of Uttar Pradesh, a state in Northern India. Ahmed's archive is the first of its kind: transcribing, translating, and annotating this particular fragile web of oral tradition.

"To score a music not meant to be written makes you wonder how much an archive can represent oral traditions," says Ahmed. "I started thinking of memory like an object—a net—that we can add things to, carry things in, bring things forward. What do we choose to hold, what gets lost through the net, and what gets caught and held?"

Before the division of the Indian subcontinent into India and Pakistan in 1947 during Partition—one of the largest and most violent migrations in history—homes had separate quarters for women, called zenana. Inside the zenana, women congregated for chores, celebrations, and daily activities. Ahmed's archive not only traces the daily actions of women, but also investigates the deeper practice of rituals present in the music of those private spaces, so specific to that time and place.

"My grandmother is the only thread that connects us to the land we lived on," says Ahmed. "This immaterial connection to our homeland through music is one of the only ways to feel connected. Music and sound are deeply spiritual practices for many of us as immigrants."

Ahmed first came to the United States at seventeen, attending Hiram College as a studio art major minoring in political science. Hiram was a radical departure from her desert hometown of Karachi, Pakistan, with its population of twenty million; Hiram had more trees than people. Ahmed was indelibly struck by the auditory differences, too: American homes are made of drywall, whose resonance is different from the hollow bricks of Karachi. And then the quietness of an Ohio winter led her to write music. She recorded her room acoustics, the wind in the trees, and birds: looping and layering sound collages that were also influenced by lo-fi production experiments on GarageBand and her formal training in classical Northern Indian music. When Ahmed returned to Pakistan, she told her parents that she never wanted to paint again. "I discovered an immediacy between emotion and medium with sound. Sonically, it felt truer."

Mother, I Am Compelled To Leave / ام ان میں تو پاپونی is an interactive, multichannel installation featuring a roughly twenty-minute audio/video loop comprised of six folk songs composed as vocal scores sung in Purbi, a language spoken in Uttar Pradesh. There are three distinct audio/video channels in three different locations; the listening experience changes depending on where one moves or stands. Images of Ahmed, her mother, and her grandmother accompany the vocals. Visitors are encouraged to walk through the somatically immersive environment and to participate: a microphone stands at one end of the gallery, inviting people to sing or call as they are moved. "Whatever they wish to channel or speak through," says Ahmed.



"This is something to share together, a collective remembrance with exposure to as many people as possible."

The six songs trace the traditional journey of a woman's life: the birth of a female child, games and play with other girls, suitors and the marriage proposal, the inevitable farewell—leaving the childhood home for the married home—which shifts into longing for home from her new home, and yearning for a greater, spiritual connection to a sense of home.

"When people congregate and dedicate time to listen deeply, songs often become prayer: channeling, attuning, calling for something and to something," says Ahmed. "This cycle explores themes of temporality, looping to begin again. If you walk into the space during track two or three, that might color your experience of them."

Akron Art Museum stretched their technical capabilities to mount this installation, configuring current and new equipment to allow effective synchronization of the three audio/video interfaces. A booklet with song translations and essays from Ahmed; Nida Ghouse, scholar, curator, and co-artistic director of the Dystopia Sound Art Biennial Berlin-India 2024-25; and Jeff Katzin, senior curator at the museum, offers a takeaway for visitors to engage more deeply with Mother, I Am Compelled To Leave / ام ان میں تو پابونی. In order to support the artist's ambitious approach to the project, the museum funded it as a commission. As a result, the artist was able to pursue additional travel and collaborations in video and audio

production, and the completed work will enter the museum's permanent collection.

"This work is about the reconstruction of disrupted culture," says Katzin. "A lot is specific to Zeerak, her family, their region, their culture—but it is also broadly human in its themes of understanding oneself, one's ancestry, and where one comes from. Displacement and migration are happening in many places; music is an integral part of understanding a sense of the deeper history."

For Ahmed, there is something about the ancient chords and arrangements that transcend the barrier of language; the fact that these are women's songs now sung in public is liberating. "Sound installations are a way of being present in public spaces. There is no body but the voice is present. Vibrations shake the floor in the room; that force, that power brings an embodied experience. Chords can embody the intention of words, drenching the melody to unlock something in our emotive, expressive bodies." ■

The Akron Art Museum is located at 1 South High Street, Akron, Ohio, 44308. Open 11 am to 5 pm Wednesday, Friday, Saturday, and Sunday; 11 am to 9 pm Thursday. Closed Monday and Tuesday. Admission: Adult - \$12, Senior 65+ - \$10, Student with ID - \$8, Adult with EBT card (up to 4 people) - \$3. Free for children under 17; University of Akron students, faculty, staff with Zip Card; active-duty military and their families; and members of the museum.



POWER DYNA MICS

QIAN LI AT THE ERIE ART MUSEUM

by Jo Steigerwald



PREVIOUS PAGE: Qian Li, From A Distance. ABOVE: Detail, Qian Li, Wind 5.

Questions of control, the fragile reality of dreamscapes, and a longing for protection infuse *Summoning the Wind*, a multi-media exhibition by Qian Li at the Erie Art Museum, on view September 5 through January 2025. Two video installations and a selection of paintings, most on rice paper or silk, fill the museum's main gallery space.

Li was born in Qingdao, China, and received a BFA from what is now the Academy of Arts and Design, Tsinghua University, Beijing. She earned her MFA at the University of Massachusetts Dartmouth and is a professor at Cleveland State University. Her work—ranging from painting and mixed media to digital printing, video, and interactive installations—has been exhibited widely in the United States, Europe, and Asia. Her site-specific video installations have included multimedia works for events at the Cleveland Museum of Art and IngenuityFest, and a permanent work commissioned by Cuyahoga Community College for their Technology Learning Center.

She has received Individual Excellence Awards from the Ohio Arts Council in 2008 and 2015, was a CAN Triennial winner in 2022, and was honored with a Distinguished Art Alumni Award from the University of Massachusetts Dartmouth. Li is active in introducing contemporary Chinese art to American audiences, curating and presenting an exhibit of new Chinese painting at the Galleries at CSU in 2015.

Li's work uses abstraction to explore personal and societal issues, and is rooted in her identity as a Chinese woman living in the United States. In *Summoning the Wind*, the tensile strength of remembered dreams drives Li, who has dipped into her subconscious for over thirty years for inspiration, meticulously recording dreams in a stack of journals that she laughingly thinks about throwing away, but to which she returns to make sense of the world.

"As a person in this modern age, I feel like I don't have a lot of control," says Li. "My dreamscapes are places when I can amass things and control them. They are connected to my past, rooted in childhood, and hold a lot of my wishes."

Growing up on the eastern coast of China, Li found solace in nature, often sneaking out of the house, where she had been locked while her parents were working, to visit the unique stacked rocks of a nearby

beach. She endured two serious accidents before she was eleven; these shadowy, strong traumas flicker throughout her range of work.

"As an interdisciplinary artist, I weave together personal narratives with universal themes, bridging the gap between individual experiences and collective concerns," says Li. "Drawing from my upbringing in a Chinese coastal village and my journey of raising a biracial family in the United States, I am deeply intrigued by the delicate dance between opposing forces. My creative vision often springs from the realm of dreams, infusing my narratives with a sense of mystery and fluidity across time."

Laura Domencic, executive director of the Erie Art Museum, agrees. "There's a sort of poetry in this kind of dreamscape language," says Domencic. "And there's a certain level of control and letting go in thinking about the materials used: letting the material do what the material does, then adding the precision of the paint. It's an interesting interaction of power dynamics on a micro level."

Li's investigation of control extends to craving a superpower that will not only summon the wind—a metaphor she takes from Chinese culture, where it represents amazing strength and power—but will also protect that which she loves: her family and the natural world. The exhibit's two video installations explore concepts of protection, influenced by Li's experience during COVID-19, her heightened awareness of the gun violence at large in the world, and her concern over climate change.

"For a while, in my imagination, I built a suit for my daughter: a perfect, transparent bubble for her to wear like a suit," Li says, both arms outstretched in an embrace. "I think a lot about protection—of my child, and of nature. The environment is being over-damaged by humans. We should just be a part of it, instead of influencing and destroying it."

Images of the protective suit appear both onscreen and in paintings; those stalwart rocks from Qingdao Beach are featured on silk, a medium usually reserved in Chinese painting for delicate flowers, rather than monolithic rocks.

But Li also turns outward in *Summoning the Wind*—she invites viewers to participate and illustrate their dreamscapes. Sheets of paper, marked with a horizon line, await the dreams and stories that gallery visitors want to share. Li hopes to collect them throughout the show, arrange and shoot them as a video, and post the resulting collaborative work on her YouTube channel.

"I want the viewer to be involved, to draw their dream worlds or cities on paper at the show. Dreams have influenced me greatly. I thought it would be interesting for people to look back into themselves—to slow them down, in a way, and see what they dream. Often the dream state shows conflict; visually, two different forces are interacting. Sometimes, after you think about it and paint it, it's gone. You've released a certain tension." □

The Erie Art Museum is located at 20 East 5th Street, Erie, Pennsylvania, 16507 [entrance between State Street and French Street]. Open 11 am to 6 pm Wednesday through Friday, 10 am to 5 pm Saturday, 1 to 6 pm Sunday. Closed Monday and Tuesday. Admission: Adults - \$10, Senior Citizens and Students - \$8; with ACCESS EBT Card - \$2 (up to four adults per card). Free to members, active-duty military with ID, and children under 16.



Qian Li, *From A Distance 2*.

SINCE 1972,

THE NEORSD HAS MONITORED, PROTECTED, AND IMPROVED THE REGION'S VAST WATER RESOURCES. A CRACK SEWER-HERO TEAM WAS FORMED TO FIGHT POLLUTION, EROSION, AND ANYTHING ELSE THAT THREATENS NORTHEAST OHIO'S CLEAN WATER. IF YOU HAVE A WATER-QUALITY PROBLEM, AND NO ONE ELSE CAN HELP, CALL...

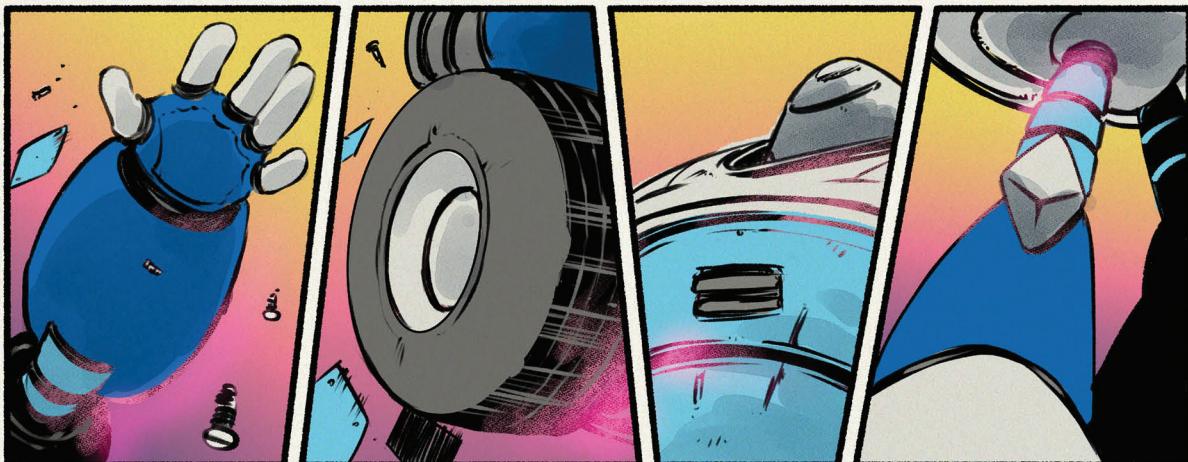
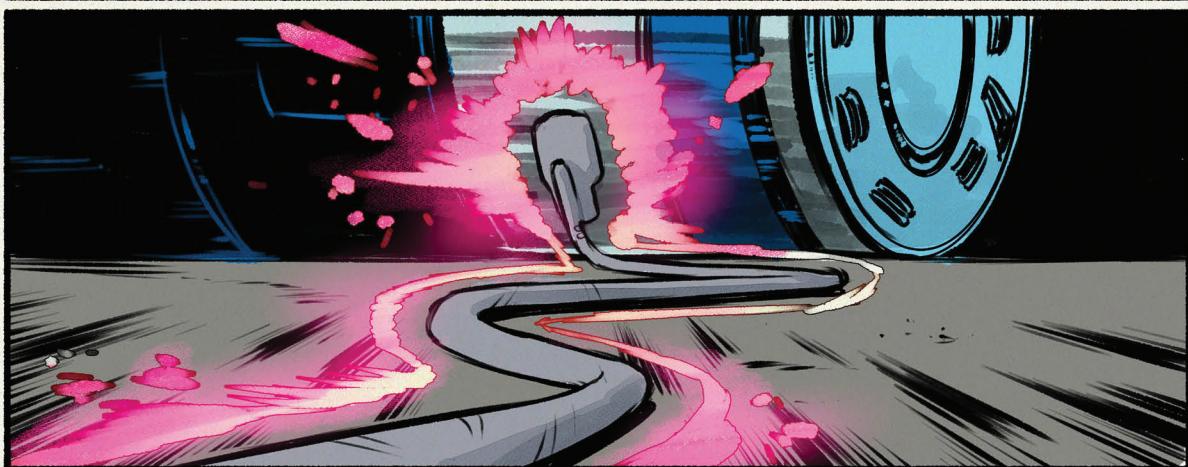
THE LAKE ERIE LEAGUE!

...A VERY EXTRAORDINARY THING HAPPENED.

THIS IS THE STORY OF THEIR LEADER.

AND HOW ON ONE ORDINARY EVENING...

GOODNIGHT, MACKENZIE.



SUPER LAKE, SUPER HEROES: A NEW LEAGUE IS BORN

The sewer district with a famous sense of humor turns to an old-school format for a fresh take on the life-giving resource we all love.

by Erin O'Brien

We Clevelanders take a lot of guff, but we're also tough. We've learned that a heaping side order of humor is in order when the chips are down or, in this case, when the unmentionables flush down. Hence when the entity managing our humble underground sewer pipes went from a "local celebrity of sorts" to garnering national attention and even international (covered by the likes of *Forbes* and *The Guardian*, in addition to the more wonky *Government Technology*) for being the Twitter/X feed to follow, a pride bloomed among those of us in the 216 who notice such things. For the hardcore infrastructure nerds, we were downright giddy. It even made some of us cry.

For its next act, the Northeast Ohio Regional Sewer District (NEORSD) is turning to a different sort of media—one as deeply rooted in our culture as the Man of Steel: classic comics. It's a tall order, but this organization is up to it and then some. After all, the District treats about 200 million gallons of water every day for more than one million residents in cities from Olmsted Township to Moreland Hills and as far south as Hudson. And while they've got the STEM crowd covered, and the friendly Wally Waterdrop to interface with the grade school contingent, the NEORSD's outreach department decided it was high time to target middle schoolers with a campaign that speaks their language.

"With the high school students and beyond, we have the specific concepts of chemistry, biology, engineering ... lots of programs to touch that age demographic," says Danny Neelon, Strategic Partnership Lead for NEORSD. "But in the middle, we were kind of missing that piece of engagement to get kids really thinking about what aspects of our work are relatable to them," he says, adding that the usual informational handouts don't always cut it with this audience. "It has to be heavy on graphics and high on accessibility."

Mike Uva, the District's communications production lead, was tasked with the job of realizing new material for the tween contingent. "I reached out to LAND studio to help with a short list of names that they thought might be good for this kind of thing," says Uva of his quest for comic creators. "I was looking for an artist to emulate that classic style of a DC/Marvel comic."

The successful candidates, adds Neelon, had to mind the District's sensitivity to equity and inclusion as well as Cleveland's history. "It was important for us to have local artists that could help us tell that story."

Enter a homegrown dynamic duo like no other. While they were

both born and raised here on the North Coast and have an artistic bent with a keen eye for education, whether or not they wear capes by night is anybody's guess.

The intrepid Mastas8, (muggle alias: Miguel C. Hernandez) was a member of the DC Comics Class of 2022 Milestone Initiative. He's also an adjunct professor teaching illustration at the Cleveland Institute of Art.

"I did a lot of reading from comic books as a kid," says Hernandez, adding that he preferred those signature pulpy pages—particularly the Batman universe—over normy school offerings. He jumped at the opportunity to meld the world of comics with his profession. "Anytime you have an educational unit like a comic book to teach children, I think it's a better way to draw them in. [Comics] really do pull you in with the story and the characters."

Joe Sieracki, a mild-mannered high school science teacher in one incarnation and an edgy comic book author in another, is crafting the words and stories to accompany Hernandez's artwork.

"I've always believed that comics are completely underutilized when it comes to educational purposes," says Sieracki. "When you are reading prose or any sort of plain text, you have more of a passive role, whereas when you're engaging in pictures and words from panel to panel—you're filling in the story as it goes. Because of that," adds the father of two, "you are actively engaged in that content."

Hernandez, a father of five, also knows a thing or two when it comes to teaching. "I used to be a preschool teacher for ten years. With preschoolers, you only get like ten minutes," he notes of pint-sized attention spans, "so I understand the value of trying to make something cool to make it more understandable," he says, particularly if it's something they'd normally find mundane. Comics, he adds, make almost anything more exciting—even sewers. "It's kind of cool to be able to show the inner workings of them in an interesting way."

After the requisite paperwork was complete, the two hunkered down and fired up. When the smoke cleared, a league of super heroes like no other was born: The invisible Vis, the shrinking Doctor Tau, and Carl the Cuyahoga Creature wage a never-ending fight to keep our most prized resource, Lake Erie and its systems, clean and free flowing. They team up with Spectra as she commands mystical energies, and Botanica, who filters out nefarious pollutants. Overwatch, the mechanical eagle, and Rover, the robotic pup, round out the crew.

Lastly, the friendly giant Mackenzie (pronouns they/them, thank-you-very-much) leads this fearless pack. The colossal bore-bot came

into sentience when a cosmic power surge coursed through a massive tunnel-boring machine. What makes them special? Mackenzie bores relentlessly through earth and rock hundreds of feet below ground. They never stop—unless it's to save a squirrel so small, it's barely a dot on their enormous mechanical palm.

"Don't worry, little guy," they tell the tiny critter in one draft strip. "I got you!"

The jaw-dropping behemoth that inspired Mackenzie—an actual tunnel-boring machine—is a force to behold, with a cutter head that looks like it spun right off a whirling amusement park ride, but is in fact a meticulously engineered 300,000-pound earth-boring beast. Over the past two years, it's chewed through 14,000 feet of earth, mining the 23-foot diameter Shoreline Storage Tunnel that will eventually reduce Lake Erie pollution by 350 million gallons a year when finished in late 2025. This is the fifth of seven massive storage tunnel projects that will make the long-term Project Clean Lake a reality.

So Superman was born here, and a league of heroic sewer champs are about to make the scene, but the NEORSD also helped forge a little-known link in between. The 2014 film *Captain America: The Winter Soldier* included scenes filmed at the District's Southerly plant and Lakeview Dam. Several of the stars, including Samuel L. Jackson and Chris Evans, left their signatures on underground walls to preserve proof of the legend for years to come.

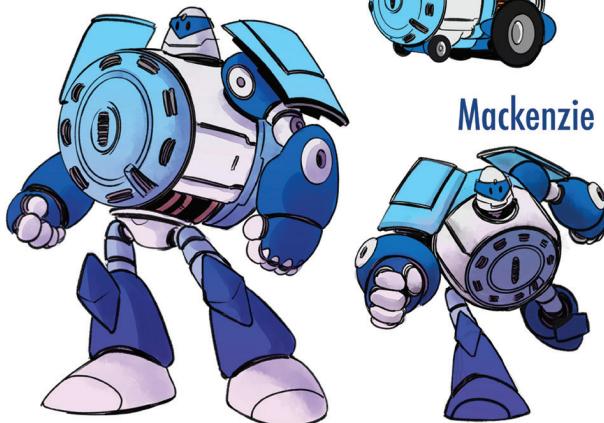
Will Hernandez and Sieracki find a way to weave that obscure detail into a panel of their forthcoming super hero comic story? Maybe there's a butler named Alfred who knows for sure, but the rest of us will just have to wait.

Until then, Mackenzie & Co. are laser-focused on keeping Lake Erie and its tributaries clean. And while details are still in development, villains our heroes might encounter include menacing evildoers such as The Wipe, the dreaded Fatberg, the sinister Runoff, or—heaven help us—the Dumper and his illicit discharges.

It all adds up to an imperative message for kids, and one Hernandez and Sieracki are happy to deliver.

"It's given me a greater appreciation for our Great Lake as a natural resource of clean water, how valuable it is to this community, and how it is our responsibility to be good stewards of that water and to ensure it continues to be there for generations to come," says Sieracki, who grew up in Mentor.

"At some point as a Clevelander, you either did something by the lake or with the lake; you did something pertaining to the lake," says Hernandez, recalling watching air shows from East 9th Street as a kid. (His dad was an architect at Osborn Engineering, hence, "I was always in that vicinity.") These days, he takes in the Blue Angels at Edgewater Park with his own children on Labor Day weekend.



"My kids marvel at the lake," says Hernandez. "My daughter is four. She thinks it's the ocean," he adds, laughing.

"It goes as far as you can see," says Sieracki, recalling his own young daughter's first observation of Lake Erie. "As far as she knows, it goes forever."

In a sense, it truly does and both dads want that water to be clean for their kids, their grandkids, and beyond. And these creators are happy to use their talents to achieve that goal.

"If [this project] helps kids learn to protect the environment, and gets them to think about what they're doing with something as simple as flushing the toilet, and to think about runoff and chemicals, if it makes this a better place, I'm all for it."

Sieracki nods in agreement. "Lake Erie itself is a tremendous asset to our community and it's so important to work to protect that."

As for the league's debut, four initial story lines will launch this fall in a digital format, with a sixteen- to twenty-page hardcopy comic book soon to follow. The characters will also be introduced at the District's annual Clean Water Fest, to be held on Saturday, September 21, at the Southerly Treatment Plant, 4747 East 49th Street in Cuyahoga Heights.

However powerful the super heroes are on the page, the dynamic driving their creation echoes how the NEORSD approaches all of its outreach, which means with an authentic human touch. Be that connecting via a deep-dive podcast, a rock star of a post, or, in this case, a comic book, it's a consistent message that must be tailored again and again in order to reach an incredibly diverse group of people who, despite their differences, all have one thing in common: our infrastructure.

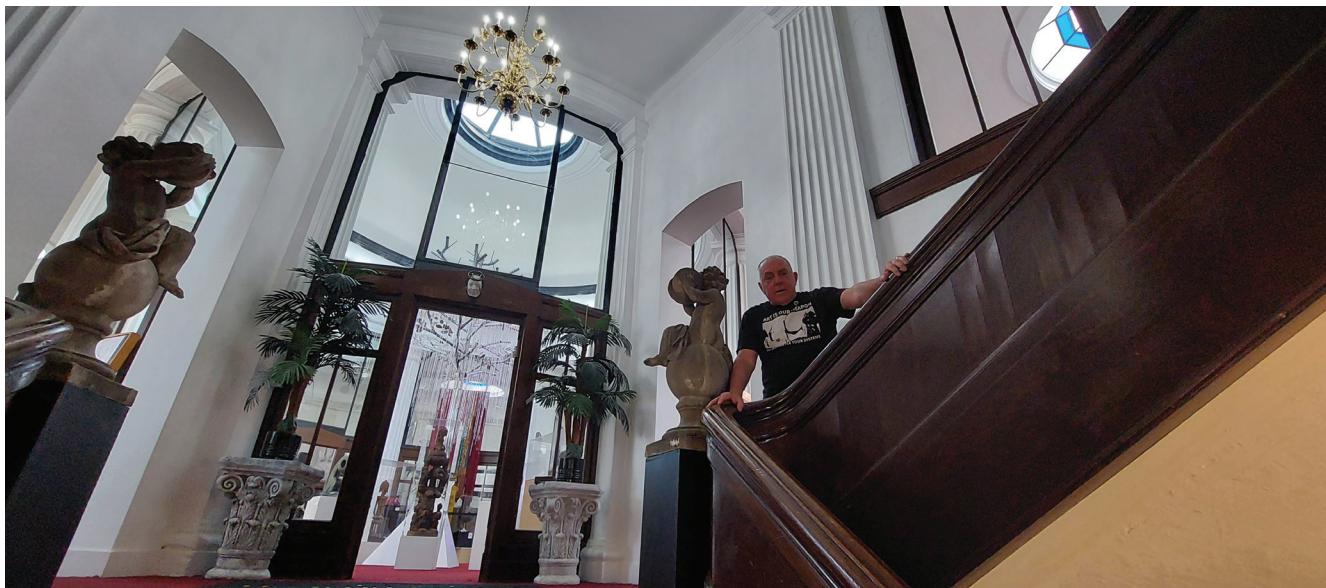
"We want to make sure we're getting the message across and that it's grounded in reality," says Danny Neelon. "All of the comic book characters are really reflections of real employees and real jobs that we have at the sewer district." The connection goes deeper still. "When we think about being customer focused and customer minded, we're not just the 'sewer' people: we are all residents and many of our employees are also customers." The revelation sheds light on the impetus of the comic campaign, because while much of the District's outreach focuses on the science of water and infrastructure stewardship, its customers are all ages and come from all walks of life.

"This is really a concerted effort to make sure our work, our mission, and our values are accessible to all rate payers," says Neelon, stressing the importance of outreach to those who don't normally think about the technical aspect of water quality. "We want folks to feel like they see themselves in our work, that we're thinking about them and that we're trying to connect with them."

"We don't get a lot of opportunity to collaborate with the art community," adds Mike Uva, "so this one's kind of special." ■

COLLECTOR DARL SCHAAFF EXHIBITS FAVORITE LIFE ARTIFACTS IN HIS OWN MUSEUM

by Christopher Johnston



Collector Darl Schaaff at the stairs in the foyer of The Darl Center for the Arts—a 1906 building originally funded by the Carnegie Foundation to house the Broadway Free Library in Slavic Village.

The living embodiment of gregariousness, Darl Schaaff likes to ask people who enter his private museum, “if you wanted to display what your life collected, what would that look like?” That framed quote greets visitors as they step inside The Darl Center for the Arts near the corner of East 55th Street and Broadway Avenue.

Built in 1904-1906, the Classical Revival-style, Charles Morris-designed building was originally funded by the Carnegie Foundation to house the Broadway Free Library that served Cleveland’s predominantly Czech-inhabited North Broadway-Slavic Village neighborhood. Today, the historic, ten-sided structure stands as Darl’s answer to his own question.

“I knew the moment I saw this building I wanted it because I could imagine every piece of art I owned in the place,” he says with his trademark laugh. “I thought of it as a destination, and although everyone here has been incredibly supportive, I’m sure they were surprised anyone would put a museum in the middle of this neighborhood.”

Though dripping with history, the building hadn’t served as a public library since 1987, when it was decommissioned. Roughly ten owners since had flirted with converting it into a social club and a restaurant, but it had fallen into substantial disrepair by the time

Darl bought the place for \$237,000 in October 2022. He has since invested \$500,000 replacing roofs, replastering the entire interior, tuckpointing exterior brickwork, and installing new windows, skylights, HVAC and electrical systems to restore the magnificent red-brick beauty to its original architectural splendor.

One of the first exhibits rising near the front entrance that catches a visitor’s eye is a towering, sparkling chrome steel tree.

“You’ll see pretty quickly why I bought this place,” he states on a tour he’s given numerous times to invited guests or some who wander in when he’s there, which is almost every day. “It’s just my stuff, but I’ve lived all over the place, and I’ve traveled all over the world, and each item has a great story behind it. I always tell people when they first arrive, ‘I’m going to set the tone by telling you the story of the tree.’”

The “Story of the Tree” starts with Darl hiring a welder to construct a chrome steel tree for him. Welders, you see, were omnipresent in Anchorage, Alaska, where he was living, because of the booming oil pipeline industry. The welder created the tree to serve as a centerpiece for a client’s party for hundreds of people in a huge hall. Though he won’t mention the client’s name, their initials were BP, he slyly reveals, and they were one of many corporate clients for whom Darl designed and managed sizable receptions as part of the special events

firm that he owned for 35 years, until the complete loss of business during the COVID-19 pandemic forced him to close.

Of course, Darl had acquired the chrome steel materials comprised of stripper poles and the kick rail from around the bar, as only Darl can do, from a friend whose strip bar had been torn down. He'd kept them in one of his warehouses for several years for just such a colorful occasion. Equally colorful, the 6'4" welder with hair down to there, a pretty face with makeup and four-days beard growth, cut arms and sinewy hands with lengthy fingernails just happened to be one who made art, as well as pipelines, and who boasted of being "the best welder you'll ever meet," but dreamed of working as a fisherman.

"I tell that story because it just kind of sets the tone for what we're looking at here," Darl reminds, since he collects stories as avidly as artifacts. Punctuated by that hearty trademark laugh, the sheer delight Darl displays throughout tours of "his stuff" is as palpable and intriguing as the objects themselves.

Visitors quickly learn, however, that Darl's stuff transcends fun eccentricities. Trees artfully crafted from stripper poles, or dragons carved from Styrofoam by an artist for an Asian party, are beautifully balanced by costumes from the Peking Opera, carved Tibetan ritual monkey skulls, and carved Japanese furniture circa 1860, created to be sold to Europeans then rabidly collecting Asian furnishings, fashions and art.

While he points out several favorite pieces, he's likely to stop the tour near one. "This is probably the most interesting piece in the collection," he says, pausing to admire a roughly 200-year-old puzzle bed that was once given as a wedding gift. "I knew what it was as soon as I saw it, but the people I bought it from had it in their house for thirty years, had no idea and had never taken it apart. There's not a nail or a screw in it. It's completely pressure-fitted, and I slept in it for a couple of years."

Darl's fistful of black belts in a variety of martial arts—Korean, Chinese, Japanese styles—is on display, as well. He's studied and competed in the martial arts since his teens, won numerous competitions including a US Championship, and was instrumental in bringing the Gay Games to Cleveland in 2014 initially through his participation in the Games' martial arts tournaments. His kicks were always especially sharp, but he cheated, he admits, because he drew on his twenty years as a classically-trained ballet dancer, including several years studying with Carlyn Rosser in New York. He continues to serve as president of the International Organization of Gay & Lesbian Martial Arts, which he cofounded.

Darl has run multiple arts programs throughout his life, including the Special Arts Festival in the late '70s while serving as program director at the Anchorage Arts Council. (When the national model was established, he became the director for the state.) One of the perks was he got to have dinner with folks like JFK's sister Jean, Andy Warhol, and Elizabeth Taylor. In addition to every piece in his collection having great stories behind them, they often have fascinating people involved.

"You know he collects people, too," confirms his long-time pal and collaborator Janie Odgers, retired state director for the March of Dimes in Alaska, who worked on a fiber festival with Darl, among other arts projects. Currently, she serves as chair of the board for the



The Darl Center for the Arts collection tells the story of Schaaff's life, including a literal rack full of Gay Games medals from through the years.

Darl Center for the Arts. "He was involved in every major event that ever happened here in Anchorage, so his leaving is a huge loss for us but a huge gain for Cleveland."

In Alaska, where he lived for more than forty years, Darl ran the Fourth of July festivities in Anchorage for 25 years and directed the 50th Anniversary of Statehood for Alaska in 2009. He also oversaw their Salmon on Parade program, where people make statues out of salmon-shaped figures—somewhat akin to Cleveland's GuitarMania public art project featuring ten-foot-high Stratocaster guitars.

"We'd sell the giant salmon for lots of money and donate all of the proceeds to the senior programs in Alaska," says Darl, pointing to the red, white and blue fish named Uncle Salmon and one other: "My favorite salmon, and I got into a huge bidding war for it, was Marilyn Monroe, because how can you get any better than that?"

The Alaska section of the Darl Center for the Arts includes several towering totem poles, so important to the state's indigenous population. They're not real because authentic totem poles are meant to be



Schaaff tells visitors of his time in Alaska, during which he acquired this replica of the finish line of the Iditarod dog sled race, as well as (in the background) a life-sized cutout image of former Alaska governor Sarah Palin.

buried in the woods and left, according to Darl, so they carved these out of Styrofoam in his workshop.

"We went to enormous amounts of trouble to work with Native Americans," he says. "So with the consent of a lot of people, they're all in the right order, carved correctly and painted correctly."

However, his favorite piece in the Alaska collection is a mask created by Drew Michael, who was eighteen when Darl met him, and went on to become a highly regarded and popular artist under Darl's mentorship. Michael was an indigenous child adopted by a white family and moved from his Native village to Anchorage. He was also gay and wrestling with all of the conflicting cultural elements of his life, which Darl believes were the inspiration for his stunning masks, including one called, Somewhere Over the Rainbow.

"That title was a joke for me because I kept telling him you have to let all of that stuff inside you come out, so this mask was his reconciliation to all of that," Darl says. "Now, there are four museums buying all of his stuff as soon as he makes it, so he's doing well."

After several decades in The Last Frontier, Darl migrated to The North Coast in 2020, which provided the ideal situation to open up his warehouses jam packed with all of the amazing and exotic treasures he had collected. The pandemic conditions had forced him to close his corporate and special events business. He was approaching his 75th birthday. It was time for a change.

"I gave everything away and said time for the next adventure," he recalls. "I think I want to go to Cleveland. I have lots of friends there. I can buy an old building there. I've never owned a great big, old building, so that will be fun. I've never had my collection in one place. Most of it has been in storage."

After searching for a building for three years, he bought the former library and did significant clean up—approximately 120 cubic yards of trash—and restoration. Finally, he was able to enjoy

unpacking all of those crates and cartons into roughly 20,000 square feet of exhibit space.

"There's no rhyme or reason to the collection," Darl says of his art works and personal effects. "I can honestly say I never bought anything that I thought would become valuable. My motivation was always that I just liked it."

Never one to remain idle for long, Darl has numerous plans for the space: Create a panoramic display of the history of the building near the entrance. Utilize his lower-level theater space to hold benefits for nonprofit organizations, as well as occasionally premiere groundbreaking new plays. Hold fundraising dinners at a stunningly beautiful, carved wood table and chairs that he has purchased from a family for \$20,000, mainly because he had bought a beautiful palace rug that was the perfect place to set such a table; the luxurious dinners will feature a high-profile chef and vintage wines. Host a big 75th birthday party in September with more than a dozen out-of-town friends flying in. Host an international fabrics, quilting, and wearable art show next March that will probably spill over into another cool space in Cleveland. If nothing else, Darl always dreams big.

"This building and I have both led glamorous lives, and then we both got old, so now we're reinventing each other," concludes Darl, who threw a first-year anniversary party last October that guests are still clamoring about, especially the part where he emerged dressed as a circus ringmaster and invited everyone to attend the Crooked River Circus performance on the lower level.

"I have the best job you can have when you retire," Darl continues. "I do nothing but talk about myself all day long and show people the stuff that I love. My friends say, 'Now, if you could just get people to pay for that, it would be a really great job.'"

The booming, joyous laughter that follows provides the ideal way to conclude this tour of The Darl Center for the Arts. ■

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The Darl Center for the Arts in the historic 1904 Andrew Carnegie Library 5437 Broadway Avenue, Cleveland, OH 44127

NANCY HEATON: NOT A SOCCER MOM, AND NOT RETIRING

BAYarts Executive Director Nancy Walters Heaton will step down after twenty years, and it's not exaggerating to say she and a team of women who were not soccer moms saved the organization.

by Michael Gill

MICHAEL LODERSTEIN



BAYarts Executive Director Nancy Walters Heaton, on the front steps of Fuller House.

BAYarts Board President Mary Conway Sullivan says she and Executive Director Nancy Heaton met before either of them was actively involved at the gallery and community art center. "We originally met through our common daycare, where we were taking our kids, in Lakewood. We just started hanging out together." Their kids had also taken classes at the organization, which at the time was known as BayCrafters. Heaton was taking a painting class there with her daughter, who was then eleven years old. It was 2004. At that time BayCrafters was not known much beyond the Bay Village city limits, and not much connected to the Cleveland art scene.

In fact, BAYarts' now-familiar gallery—which these days routinely exhibits artists from all over Northeast Ohio—didn't yet exist. The building was there: The Fuller House—the Queen Anne-style, Victorian home where Sam Shephard was arrested when it was still located a couple of miles east on Lake Road—had been moved along the lake on a barge and positioned in its current site in 1984. The organization's director at the time, the late Sally Price, led that charge and led BayCrafters for several decades. But ever since, Fuller House had been unused and unattended, except as storage for art supplies and items associated with the BayCrafters annual Renaissance Fayre.

But while taking that painting class with her daughter, Heaton began to get involved as a volunteer. She had degrees in marketing and art from Kent State University; and by that time, she had lived in Chicago, Boston, San Francisco, Washington DC and England and had been involved in art organizations in those places. She saw potential. "I was a mom, but not a soccer mom," Heaton says. She recruited Mary Conway Sullivan and other women.

As Sullivan says, "Nancy took me through Fuller House, and as we looked, she said 'this could be a gallery, and this could be classrooms.'" And with Heaton at the center of that crew of non-soccer moms, what Sullivan jokingly calls "the Revolution" was born.

In addition to the Fuller House, the potential included its bucolic setting in the Huntington Reservation of the Cleveland Metroparks system, directly across the road from Huntington Beach.

Two decades later, after twenty years of involvement and sixteen years as executive director, Nancy Heaton plans to leave that role at the end of the year, after leading BAYarts through a rebirth involving a new name, a new board of directors, three major capital projects, and a full embrace of Northeast Ohio's diverse art scene.

DRAWING PEOPLE IN

"Nancy is a very persuasive person," Sullivan says. Back in those early days, "she was telling me about how BAYcrafters was on hard times. She recruited me and several others to save what the organization could be. She is a great connector of people, a great recruiter."

In the atmosphere Heaton created, word began to spread that there was something happening at BAYcrafters. "I had no idea there was this other population out here of moms that were



A scene from BAYarts' benefit, Moondance, a major social event on the Bay Village and visual arts calendars. Heaton will be guest of honor at the 2024 event, September 14.

creatives,” Sullivan recalls. “And Nancy was right at the helm. She’s not a leader who said but didn’t do. She was right in there. She is indefatigable.”

In the beginning, that meant literally rolling up sleeves and cleaning. Racoons had moved into the Fuller House. But it also meant reinventing the organizational infrastructure. BayCrafters’ board was inactive. Its nonprofit status had lapsed. Asked in an email if there was a written version of a budget at that time, Heaton replied, “Hahahaha.” Sullivan estimates the whole organization’s budget might have amounted to \$250,000.

But in those early years, Heaton made sure the volunteers would get involved not only in the nitty-gritty of BAYarts’ clean-up and art classes, but also in networking and in the campaign to establish Cuyahoga Arts and Culture—the public funding organization that administers the cigarette tax. That helped them connect with other organizations around the region. In order to qualify for support from the tax, organizations are required to have at least one paid employee. It was at that point—in 2008, after volunteering for four years—that Heaton officially became executive director, earning minimum wage. By then the organization had rebranded as BAYarts, and paid off about \$40,000 in debt. Then things began to happen faster—or at least more visibly.

For most executive directors, leading an organization through one capital project is a capstone achievement. In her tenure at BAYarts,

Heaton would eventually lead the organization through three. The first was for the renovation of the Fuller House, at a cost of \$375,000. Key support came in 2008, with a grant from the Ohio Cultural Facilities Commission, with advocacy by then-Mayor Debbie Sutherland. With support from the Cleveland Metroparks and a capital campaign, they began renovations in 2009, and the renovated building reopened in January 2011. Nine months later, Fuller House was the site of one of *CAN Journal*’s first and formative meetings: Leadership of 28 organizations gathered there, literally drawing names out of a hat to decide who would write about whom. Throughout her tenure, Heaton was eager to engage with people and organizations. She joined CAN’s Board of Directors, and her eagerness to pitch-in caused BAYarts to be one of just two venues that have repeated as hosts of CAN launch parties.

COLLABORATIVE STYLE

Networking became a hallmark of her style. Heaton has been a key organizer of Art Girls gatherings—networking events, usually happy hour gatherings, for women in the arts. They became a who’s who of Northeast Ohio arts leadership, which happens to be mostly women. And true to power-sharing form, hosting and organizing rotates on an ad-hoc basis.

A big part of Heaton’s success story is the story of other people’s successes. As Sullivan says, “she sees someone who would be good at



The Sullivan Family Gallery in BAYarts Fuller House. In the 1980s, Heaton's predecessor spearheaded moving the house, using a barge, from its original location on the shore of Lake Erie. It sat idle until its renovation, which began in 2009 under Nancy Heaton's leadership.

something and inspires them, tees them up and gives them enough free reign to make it their own.”

Volunteer-turned-staffer-turned-board member Andrea Richards agrees. “Nancy has a great way of allowing people to be creative. She encourages people to go for it, go for ideas. She’s not a micromanager. Karen Petkovic is an example. When Artistic Director Eileen Stockdale left, she was more of an educator where Karen is someone who will go out and see new art and try to bring it in.”

Petkovic became artistic director in 2012, and under her leadership, Sullivan Gallery has presented exhibits by some of the region’s best-known artists, including Douglas Max Utter and Bay Village resident Liz Maugans. She estimates that the Sullivan Gallery (in some years complemented by the Huntington House Gallery) has presented about 170 shows since it opened. Important women artists who exhibited there include Martha Cliffel, Phyllis Fannin, Patty Flauto, Sharon Tousey, Jessica Pinsky, and Rebecca Cross. She makes special note of a site-specific sculptural installation by Jen Omaitz, extending from an architectural opening in the ceiling of the gallery, and also Max Markwald’s *Skin* (2018), which dealt with transgender issues, as well as Davon Brantley’s *We Not Linkin’* (2021), which brought dialog about race relations to the far-west, suburban enclave. By trusting Petkovic to run the gallery that way, the organization Heaton was leading became an important part of Cleveland’s exhibition schedule.

Bay Village Mayor Paul Koomar also makes note of Heaton’s collaborative management style. When he spoke to CAN, he had just been to a Sunday night concert. “I was there for dinner at Chatty’s, and then we went over to the summer concert series on the lawn. They bring people in with those events, and that brings new people into BAYarts who get interested in other programming there. Nancy is very collaborative in her management style. She has a network that has brought in a great board and a lot of volunteers. She never lost the core mission of BAYarts in the classes. They have always looked for what else they could offer the community.”

Board-led fundraising has been another hallmark of Heaton’s success. BAYarts’ location in a western suburb means the organization doesn’t get much support from the major, Cleveland-centric foundations. A significant part of its revenue is earned income from classes, rentals, the consignment shop, and the market. Another key part is the board, and specifically its Moondance benefit—a campus-wide party with a guest of honor and lots of food and drink. Andrea Richards has co-chaired Moondance with Mary Sullivan for seven years. “In 2018 or 2019, it drew about 500 people,” she says. “At its pinnacle, it raised about \$80,000. Then in 2020, along came Covid.”

During the pandemic, Heaton supported Education Director Linda Goik’s strategy to retool art classes into take-away activity packets, providing service to parents with kids at home, while sustaining one of the organization’s key revenue streams.

Meanwhile, Richards, Sullivan, and company retooled Moondance into a take-away benefit: a package featuring wine, charcuterie, a take-home art activity, and a Spotify playlist that people could order online and pick-up in a drive-through line. It was a brilliant solution, but one that worked well once. Moondance has since returned to an in-person format, and is once again expecting to reach pre-pandemic levels of attendance and income. As Richards said in a July interview, “right now I have \$48,000 in sponsors and haven’t sold any tickets yet.” Heaton will be Moondance 2024’s guest of honor.

After the Fuller House, Heaton’s next capital project was construction of a ceramics studio, with a budget of \$500,000. The Karen Ruel Center for Ceramics Art and Education, a 2,500-square-foot facility that is home to ten pottery wheels and four kilns, plus workspace, is named in memory of ceramic artist Karen Ruel, who was a part of BAYarts’ close-knit ceramics community. The results are manifest in an annual ceramics exhibition and sale in the Sullivan Gallery, one of the biggest events there each year.

The most recent capital project was the two-stage renovation of what’s currently known somewhat generically as “the Playhouse.” It’s the former Huntington Playhouse, which had been home to a community theatre of the same name, producing its last show in 2015. With a budget of \$1.3 million, and the guidance of architect John C. Williams (who also designed the Cleveland Museum of Art’s Transformer Station), and the adaptive reuse of a Cleveland Trust

bank into the downtown Heinen’s grocery store, rotunda and all), Heaton led the organization through renovation to make the former theater adaptable and useful for a variety of activities, from concerts to parties: they removed tiered seating, replaced it with a flat concrete floor, and renovated the whole interior, leaving the proscenium, stage house and back stage storage in place. Naming rights are available.

With the Playhouse and the whole campus of facilities in place, what was once a sleepy organization now hums with activity, and potential for more. In addition to a robust class schedule and a gallery that opens new exhibits the second Friday of every month, the campus is home to a weekly concert series, and a June through September Thursday afternoon market. Even on the verge of retirement, Heaton talks about programs she hopes become reality. The Playhouse—with its stage and flexible seating—holds possibilities for more concerts, perhaps movies, perhaps a speaker series, and other programs yet to be defined.

Also yet to be defined is what Nancy Heaton does in retirement. In 2021, before retirement was a plan, she bought a house and moved to North Collinwood, where she’s surrounded by artists and the Waterloo Arts District. One of her daughters says she’s not “retiring.” She’s “rebranding.”

“I can’t see myself not being engaged in the arts,” Heaton says. “But I’d like to take a sabbatical first.” □



Some of the leaders involved in launching the first *CAN Journal*, pictured on the front steps of BAYarts Fuller House in September 2011, and listed with the organizations they represented at the time. FRONT ROW, LEFT TO RIGHT: Nancy Walters Heaton (BAYarts), Liz Maugans (Zygote Press), Christy Gray (Red Dot Project), Ann Albano (The Sculpture Center), Michael Gill (*CAN Journal*). BACK ROW, LEFT TO RIGHT: Andrea Joki (Heights Arts), Hilary Gent (Legation Gallery), Deborah Pinter (Orange Art Center), Amy Craft (Art House), Linda Merriam (Art Therapy Studios), Christopher Lynn (SPACES).

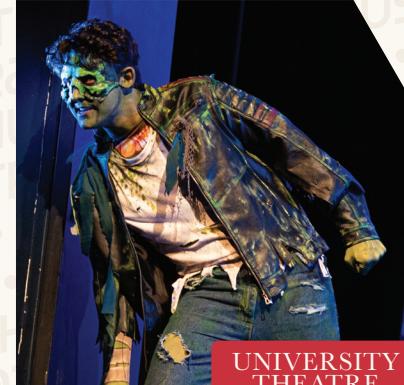
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CONNECTING TO FUTURES

Exploring
Careers
in Art

Connecting to Futures is a multi-dimensional, 2024-2025 pilot program helping high school students interested in careers in the art sector to envision what those careers might be, and to connect them with post-secondary educational opportunities that can put them on a path to success.

A key to the program is intentional distribution of *CAN Journal* to high school art students through a network of teachers engaged to include *CAN Journal* in their classrooms. Participating teachers are also invited to quarterly networking opportunities.

Each quarter, Connecting to Futures will have at its core a feature profile of an arts professional discussing their career. Those may include artists who have applied their skills to commercial purposes (such as Cleveland Institute of Art graduate, photographer and fine artist Amber Ford, featured in this issue), designers, curators and other arts administrators, art teachers, and even fine artists who have built careers of their own creative expression.

The program also includes for those teachers a guide to each issue, offering relevant activities to engage the students in the art sector of Northeast Ohio.





AMBER FORD: TAKING HER SHOT

by Jeff Hagan



VALAURIAN WALLER

For those interested in working in the arts, the phrase “day job” often pops up in conversation. It’s the job you do that you might not love so that you can do the work in art that you do love. It pays the bills, even if it doesn’t feed the soul.

For a number of years, Amber Ford was lucky enough—and talented enough—to have day jobs actually in the arts. Along with teaching art in after-school programs, she worked at the photography department of the Cleveland Institute of Art (CIA) from which she graduated in 2016, at the Cleveland Print Room, and even for a consulting firm that fostered her creativity because the owners understood her background and abilities. Her luck and talent continue: about two years ago she was able to leave the day job and devote her time to her career as a freelance photographer and a fine artist.

“I definitely hoped and definitely tried to plan as much as I could and to try to take the next necessary steps that helped me—I was getting closer and closer to that goal to either work for myself or work for whatever the goal institution would have been,” she says.

“For many years I had to have that day job in conjunction with trying to make art and show



PREVIOUS PAGES: Amber Ford, detail from Untitled photo, from the series Hairscape. Portrait of Amber Ford. ABOVE: Hairscape, installation view from 100% Kanakalon, at Minthorne Gallery, George Fox University, Newberg, Oregon, 2023.

in the galleries, in conjunction with taking freelance gigs when I could fit it into my schedule. I finally got to a place where ... I had built enough community and enough of a network that people were trying to hire me more consistently. I had to be, like, ‘Oh, I actually have to step away from this job now and pursue this if I want this to work.’”

Ford was the beneficiary of an especially robust arts program at Charles F. Brush High School in South Euclid-Lyndhurst. “The students are really positioned to be able to explore through a multitude of differing mediums and different classes—at least when I was a student,” she says.

“I was introduced to very specific classes, versus maybe going to a school that had Art I or Art II, where it’s kind of just kind of all lumped in. As a freshman, I took my first photo class and I continued taking photos throughout the four years. During my second year, I took my first painting class and then continued to do that for the remaining three years. And then I also took two years of drawing, one semester of graphic design, and one semester of ceramics.”

When it came time to think about college and a career, she cycled through a number of phases—maybe she’d be a psychologist, maybe a history teacher. But Ford found she always returned to how much she enjoyed art. Without being sure what specifically she might do, she recognized that the medium that had dominated her high school education presented her with the most opportunities.

“Entering into CIA, you go through a year of foundation classes, and you aren’t necessarily going right into your major,” she says. The foundation courses serve as a sort of sorting mechanism for students unsure about their direction, but Ford was firm.

“I kind of always knew that I was going to be in photography from the jump and so I stayed on that path even though I did know that I like other mediums. I just felt like sticking with photography was

the best for me.” Because, as she says, “there were many avenues in it that I would be able to explore and potentially land on; photography, especially out of all of the arts, made the most sense for me in terms of like what I could make a living at.”

Much of the work early in the academic careers of art students is, as Ford says, “filling the brief”—tackling the assignments. But that changes toward the end of their education.

“It’s in that last year when you’re working on your BFA defense project that you’re working on one project for the entire year and really thinking deeply of ‘what is important to me, what do I want to say with my work and what do I want to work on for an extended amount of time,’ because up until that point, your projects are short-term within the academic world.

“During my last year I realized and honed in on that I wanted to focus on creating work that was specifically about Black people or Black and brown people because I wanted to make work that I was confident in speaking about, that was also stemmed from my own experiences, but also could speak obviously to a larger audience.

“From there I kind of use that as a framework for work within my personal practice. And then through my personal practice is how I would say I started to get freelance opportunities. So, when I enter into different freelance opportunities, I would say I still shoot from that same place a lot of times,” Ford says.

“I would say the thing that motivates me is working on projects that excite me and that are conversations that I want to have.”

Ford has made a living from the combination of a fine art practice that has included an impressive number of artist residencies, commissions, and gallery shows, and from a thriving freelance photography practice that provides the kind of flexibility that allows time for her fine arts work. But, unlike a day job, Ford’s freelance work isn’t

simply a means to finance the fine arts; each practice feeds and builds on the other.

Commissions have included working with the Massillon Museum of Art on a project focused on that city's Black community that had, as Ford says, "felt forgotten," and a collaboration for the Cleveland Foundation, centered on "what home means" to the neighbors of the community foundation's new midtown headquarters. She has been awarded three important residences: a 2019 Gordon Square Arts District Artist-In-Residence, which resulted in a community-based photographic mural, *This Story is Mines and Ours*, located along the north wall of the Gordon Square Arcade; a 2022 moCa Cleveland Artist-in-Residence exploring the duality of dying and healing which transformed into an audio and text installation in the yellow staircase, elevator, and restrooms on the museum; and a 2024 DWL (Digital Weaving Lab) AIR at Praxis Fiber Workshop for which she will be creating digital weaving works on the Jacquard TC2 loom.

While it looks like Ford carefully built a career path brick-by-brick, she says it's been full of surprises.

"Every year my 'path' slightly changes, and I've learned to roll with the punches, good and bad," she says. "I often say, as cheesy as it sounds, 'Everything happens for a reason.' And those things aren't happening to you: they are happening for you. The year 2020 really opened my eyes and humbled me. It has been both the worst year and best year of my career so far because at the time the doors I was walking through suddenly closed, but so many more opened in result of the shift caused by the pandemic."

That up-and-down experience informs her advice to younger people thinking of pursuing careers in the arts.

"The 'dream' is a moving target," she says. "It continuously evolves, like you and me. So don't be afraid of change or the need to pivot. Decide what success and happiness looks like for you and keep going until you get there."

When Ford was growing up and into her art, she didn't know a lot of artists in her family or have close relationships with artists, and she wasn't taken to the Cleveland Museum of Art or gallery shows by the adults around her. "Sometimes it felt like I'm kind of doing this on my own. I'm slowly finding out about other people in the art world, but, definitely, it took longer than I think it should have to have gotten introduced to some of those people." Ford's great-grandmother did embroidery and pursued art forms and she had an aunt and an uncle who were artists and part of an arts circle. Though she now realizes that must have had an influence on her, it didn't click with her at the time that she was living with art.

"It wasn't necessarily particularly talked about specifically to me as a young niece and whatnot, but I'm in this house that actually does have all these beautiful paintings and things like that." In that house were also her supportive parents.

"I was just super fortunate even though I didn't have parents that were in the arts that they trusted me enough to support me even though they were worried and didn't understand them."

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All

National

The New York Times



AFTER FINDING EVIDENCE OF A MASS GRAVE SITE, TULSA, OKLA., BEGAN TO EXCAVATE A SECTION OF OAKLAWN CEMETERY. DNA SAMPLES EXTRACTED FROM BURIAL REMAINS ARE BEING MATCHED TO THOSE IN NATIONAL DATABASES.

After Century, Victims of Tulsa Massacre May Finally Be Known

By ALDRIN S. BURCH

TULSA, Okla. — Jeannette Batchelor-Yang had been tracing her roots for years without knowing exactly what would change what she knew about her origins and the secret she had hidden in her family history: Mrs. Batchelor-Yang's mother had died briefly until her death and then she was adopted. She knew the name of his mother, but not the name of his birth mother.

The message came from a genealogist, and it revealed a twist to Mrs. Batchelor-Yang's story: her mother had traveled from a tiny farming community in Texas to Northern California. There, she met a man, got pregnant, possibly a very consequential step — in Tulsa, Okla., no less.

Mrs. Batchelor-Yang, 64, journeyed to the site of the massacre to learn more about the victims of the 1921 Tulsa Race Massacre. Her DNA matched that of remains exhumed from a local cemetery, and she turned to Amber Ford for help.

"I have had so many questions about my family's history, and I turned to Mrs. Batchelor-Yang," said Ford. "I wanted to know more about who and where I come from."

The massacre, a series of horrific racial attacks in American history, left 100 dead and thousands homeless, in shattering rains. The scene of carnage is still visible. Many survivors scattered to parts unknown, taking with them what chase away from their homes.

Some of those who were killed were identified, and their names are known to the public, but others were not. According to city officials, only 26 certificates were issued for burials of victims of the massacre, and newspaper reports from that era indicate that many more victims were buried in Oldland Cemetery. A small plaque marks the site, known as, among relatives and reporters of bodies never identified, as the "mass grave dumped into the Arkansas River have disappeared over the decades."

More than a century later, many of the economic and social scars remain, along with an unanswerable question: Who perished in the massacre?

Centuries later, after decades of research, may finally be answered.

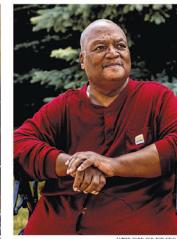
In 2020, the city began excavating a section of Oaklawn Cemetery, looking for a mass grave site. A major breakthrough came in 2022, when an ambitious mission that started with unearthing graves of men who was once a porter's friend, led to the discovery of the bodies living then traced back in time to the 1920s.

Researchers are working to match DNA samples from the remains found in the burial site to those in national DNA databases. They are also testing blood donors of people who share the most common surnames in Tulsa, and the DNA of the burial remains, all likely distant relatives of the original victim and cousin, several times removed. The best case scenario is that a woman's descendant such as a great-granddaughter.

The investigation relies on science, records and fading and often uncertain



ANDREW BURCH FOR THE NEW YORK TIMES



ANDREW BURCH FOR THE NEW YORK TIMES

Jeannette Batchelor-Yang and Walter Richard Harrington II learned their DNA matched that of exhumed remains.

"As soon as I found out about the DNA match, I was like, 'This is my person,' " said Harrington, 62, whose family's 87-year-old cousin, who remained anonymous, had an aunt living in Tulsa. "We called our dad and he went living in Tulsa," he said. "He was a good man, he was a good dad, he was a good husband. He died deep after that person's life to hope he would live again."

Last fall, researchers led by Mr. Richard Harrington, a retired library director living near Cleveland, that he was the son of a woman who was a victim of the massacre, the remains of whom were found in a mass grave in Tulsa. His mother, whose maiden name was Madeline Williams, had died before he was born.

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EMANUEL WALLACE

Meet a photojournalist whose documentary style depicts a full expanse of Cleveland, brimming with talent and manifested dreams, truths, and beauty, all with a balanced composition and detailed curation.

Emanuel Wallace is a photographer and journalist from Cleveland, Ohio. He has been the staff photographer for *Cleveland Scene* magazine since 2014. In the past, he has contributed to Cleveland.com, Destination Cleveland, and the *Call & Post*, among other outlets. Wallace has been part of exhibitions in various venues including the Rock & Roll Hall of Fame, Deep Roots Art Gallery, Space Rock Gallery, East Ave Gallery, and Maelstrom Collaborative Arts, among others. In recent years, Wallace has also taken to experimenting in the world of mixology and also brewing his own beer in his spare time.

How do you interpret the title, "Photo Poet?" -Aja

To me, the title "Photo Poet" points towards the notion that a photographer can create an image that is every bit as detailed and profound as the written works of a literary scholar. In many ways, this already happens when a photo is made—albeit perhaps unbeknownst at the time of its creation. Whether it is a street performance on the streets of Downtown Cleveland or an abandoned house in the Mount Pleasant neighborhood, the beauty lies within the details and just as the poet calls upon their pen to tell their story—the photographer relies on the perfect rhythm of shutter speed, ISO and aperture to tell theirs. -Emanuel



POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

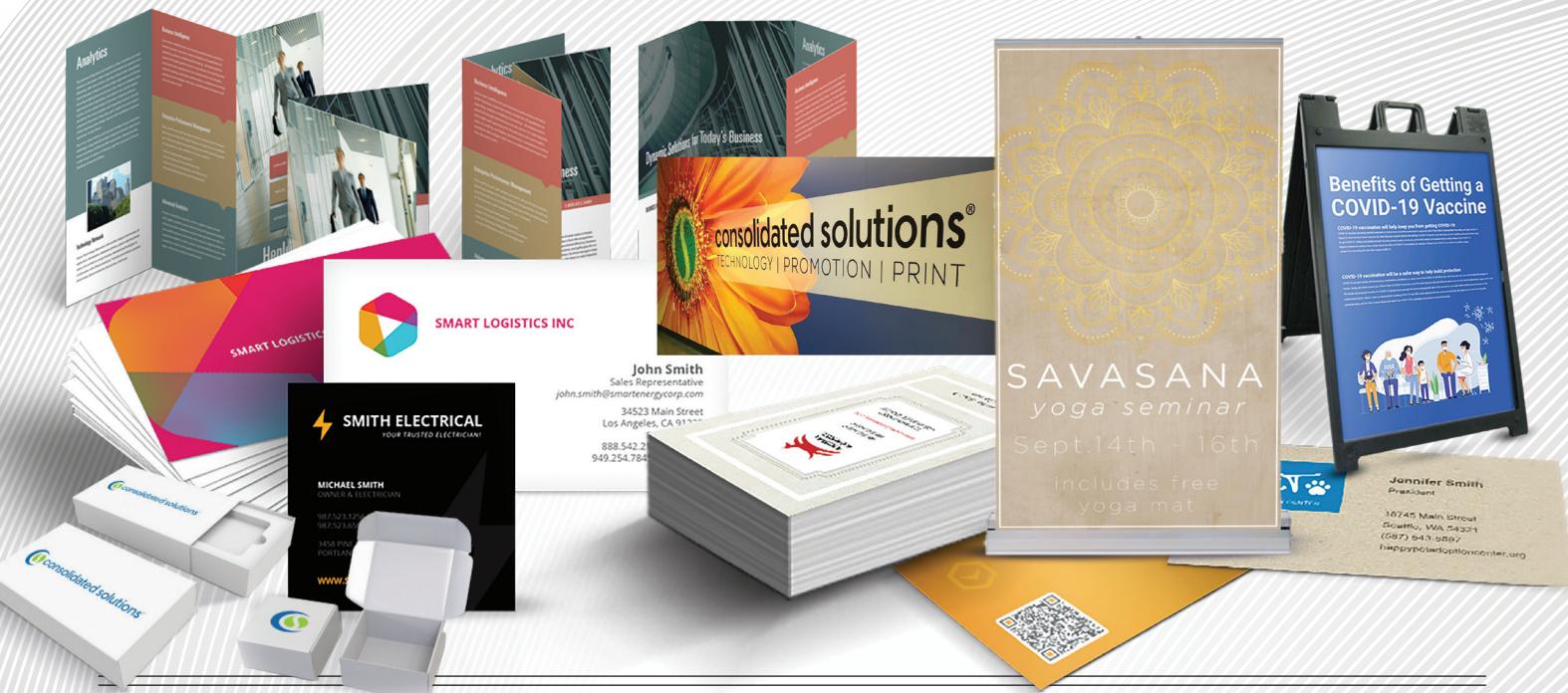


Photo



POETS





Consolidated Solutions stands as a valued partner to clients, both within Ohio and beyond. We deliver solutions that enable them to optimize their marketing investments and capitalize on growth prospects.

At the core of our company lies technology, we provide our clients with the option to select from our existing array of automation tools or collaborate with us to craft personalized marketing communication solutions. Our dedication extends far beyond satisfaction; we strive to consistently surpass our clients' expectations.

Offerings:

- Apparel
- Bindery & die cutting
- Custom displays and packaging
- Data hygiene
- Digital asset management
- Digital printing
- Digital storefronts
- Direct mail
- Fulfillment
- High speed transactional printing
- Kitting
- Offset printing
- Promotional products
- Technology solutions
- Warehousing

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Edward E. Parker Creative Arts Complex/
Snickerfritz Cultural Workshop for the Arts
Eileen Dorsey Studio
HEDGE Gallery
Heights Arts
Ingenuity Cleveland
Judson Smart Living Howson &
Streeter Galleries
Kent State University School of Art Collections
and Galleries, Center for the Visual Arts
The Morgan Art of Papermaking Conservatory
& Educational Foundation
Praxis Fiber Workshop
Valley Art Center
William Busta Projects
WOLFS Gallery
YARDS Project Space at Worthington Yards
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Outlined in Black

Celebrating Richness and Culture

by Brooke Williams



Outlined in Black Exhibition Best In Show artist Michael Boyd Roman.



Artists of Akron Black Artist Guild's *Outlined in Black*, in the Bierce Library at The University of Akron.

The *Outlined in Black* Exhibition is Akron Black Artist Guild's signature event. It brings together artists, art

enthusiasts, and cultural advocates in a shared space to engage, learn from each other, and celebrate the richness and

diversity of Black art and culture. It is an exhibition of immense importance in the art and culture community, particularly for artists here in Akron. It provides a much-needed platform for these artists in various art disciplines to showcase their talents, express their creativity, and share their stories with the community.

Outlined in Black is in its third year, and we're excited to partner with Akron Soul Train Gallery. The call for artists opens in late August and ends on September 21. This exhibit not only invites new artists to apply, but also anticipates new works and concepts from previous artists, sparking curiosity and eagerness.

It's essential to support specific platforms like *Outlined in Black*, which celebrate diversity, inclusion, and representation in the arts and ensure that all voices are heard and appreciated. In a society where the contributions of Black artists have often been marginalized or overlooked, events like *Outlined in Black* play a crucial role in amplifying their voices and highlighting their creative talents. Your support and engagement are not just appreciated, but they are essential to this mission.

The opening reception 6 to 8:30 pm on Friday, October 11, at Akron Soul Train Gallery, 191 South Main Street, will be a night to remember. It's a time to enjoy beautiful art, live entertainment, and good eats to kick off the exhibition, which will be up until November 9.

For more information about the *Outlined in Black* Exhibition, go to abaguild.org.

AKRON BLACK ARTIST GUILD

abaguild.org

Facebook: [akronblackartistguild](https://www.facebook.com/akronblackartistguild)

Instagram: @abaguild

EVENTS

Outlined in Black Exhibition, October 11–November 2. Opening reception 6-8:30pm Friday, October 11, at Akron Soul Train Gallery, 191 South Main Street.

Art House: New Perspectives, Broad Futures

by Haley Johnson and Sharon Smith



Interns Haley Johnson and Sharon Smith review design ideas.

My name is Haley Johnson. My major is computer science with a minor in electronic media and film studies. I am the web development intern at Art House, Inc. Though it is only going on four weeks, I have gained a rich variety of knowledge. I have been able to connect with staff, learn about different artists and artworks. I have

also learned more about all the technical aspects that comes with web design. I appreciate my time here and I will be able to take my experience and new-found knowledge with me into the future. *Haley Johnson, Junior, Eastern Michigan University*

I'm grateful that my first professional experience in designing marketing materials was interning at an organization as amazing as Art House. I've always believed that anyone can create art, that each person has a unique style: trying is key! Art House provides a creative outlet for children and adults who might not have considered exploring art. It's inspiring to witness what people can create and to be part of facilitating that process. Everyone, regardless of skill-level, deserves the opportunity to discover their creativity. That's what makes Art House such a special place to be. *Sharon Smith, BA, Kent State University*

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS

- Friends & Family Open Studio*, 1pm Saturday, September 21
- Friends & Family Clay Day*, 10am Saturday, September 28
- Artist Inventory Challenge*, 7pm Saturday, October 5
- Friends & Family Open Studio*, 1pm Saturday, October 19
- Friends & Family Open Studio*, 1pm Saturday, November 16
- Community Culture Night*, 7pm Thursday, November 21
- Friends & Family Clay Day*, 10am Saturday, November 23



Photo: McKinley Wiley, The Darkroom Co.

I PURSUE MY PASSION

ON PURPOSE

Artists like photographer Amber N. Ford graduate from CIA with the skills and critical thinking to pursue their passion. For Amber, that includes an active exhibition schedule and commissions from *The New York Times*, *The Washington Post* and NBC News.

We want to help you, too!
Visit cia.edu for more info.



Artists Archives of the Western Reserve

by Mindy Tousley



Ross di Penti, *Unfurling*, burned cedar (Yakisugi), tung oil, 5 X 3 feet.

The Archives will open a number of must-see exhibitions for the 2024 fall season. We start off in September with *The Beauty and Influence of Appalachia*, a large survey exhibition of artists curated by Lisa Kenion. Her hope as curator of this exhibition is that the influence and beauty of the region can be appreciated through the art created by those who currently live in, or are descended from the people of this diverse, underrepresented, and often misunderstood region of our country.

Kenion writes about the shaping of the culture of the Appalachian region based on the diversity of its ecosystems, geology, and the various groups of peoples that settled there. She expresses the sentiment that “the merging of these influences is what gives the region its resonance.” Native Americans; African Americans; and waves of European immigrants from several different countries; Scottish, Irish, English, and German culture among others, have all left their mark on things like food, music, and many other aspects of contemporary American culture. Because the influence of the Appalachian people has now gone beyond its boundaries to become a part of the culture of mainstream America, Kenion took a wider

perspective on the geographic parameters of the region when selecting artists. The final exhibition includes the work of fifteen representative artists drawn from Ohio, as well as neighboring states like Pennsylvania and states as far south as North Carolina. Their interests range from the depiction of the sheer beauty of the landscape to history, folklore, social commentary on the impact of climate change, drug addiction, and inequality. A shared commonality between all the artists is the inspiration and appreciation derived from either the land or its people.

A major part of *The Beauty and Influence of Appalachia* is the region’s musical tradition, which will be the focus of a number of programs taking place throughout the exhibition. Live music performed by Joe Thrift & Mark Olitsky will happen during the opening reception, followed by a violin-making demo by Thrift the next day. Later in October, Olitsky will perform again with Cary Moskovitz. Mark Olitsky is widely regarded for his unusual, driving clawhammer banjo style. Mark has given many workshops at festivals and music camps and won ribbons at old-time conventions throughout the South. Joe Thrift has been making fine violins, violas and

cellos since 2016 using the highest-quality European wood, and his own varnish and color. Trained in England, he has memberships in the Violin Society of America and the Southern Violin Association, and currently teaches violin-making at Surry Community College in Mount Airy, North Carolina, where he instructs students on making copies of the Italian Masters. Cary Moskovitz is a multi-instrumentalist and singer who has performed solo and in bands over the past forty years. He has a unique four-string banjo style and has won many competition ribbons. If you are a fan of old-time bluegrass, folk, or banjo and fiddle music, don’t miss any of these programs.

Kenion herself holds a personal interest in the Appalachian region. She was born and grew up in Charlotte, North Carolina, and attended East Carolina University, earning a BFA in painting in 1982. She moved to Ohio after graduation, and in 1983 began attending graduate school at Kent State University. After earning her MFA in painting, Kenion began working as a contractor casting bronze at the Studio Foundry, here on Cleveland’s East Side. Eventually she and three associates bought the foundry, which has been a successful casting facility hired by many sculptors for both private and public commissions. Lisa’s own award-winning works have been shown extensively throughout Northeast Ohio, as well as North Carolina, Pennsylvania, Indiana, and New York.

In September, The Artists Archives of the Western Reserve (AAWR) is proud to present the *NewNow 2024*, one of Northeast Ohio’s (NEO) premier competitive art exhibitions. Previously a biennial exhibition, this will be the eighth year we have partnered with Tri-C East to hold this AAWR satellite exhibition in their beautiful Gallery East, located on the Highland Hills campus. Since its inception in 2014 the *NewNow* has been a vastly different exhibition each year, based on the jurors’ selections. Each year a different juror is selected from outside of the Cleveland metropolitan area, and each year

the exhibition of around 75 works provides an outstanding example of the quality and diversity of the art being done here in NEO. The *NewNow* was conceived as a means to highlight and celebrate this variety for the world to see, and it continues to do so.

This year's multi-media show was juried by George Whitten, who is currently the executive director of the Mansfield Art Center, a position he has held since 2014. In addition to being an active community leader of the arts, Whitten is also a well-respected practicing artist and teacher. He received his BFA at Florida Atlantic University and earned his MFA at Wichita State University. Whitten's ceramics, sculptures, and paintings are represented in national and international private, corporate, university and museum collections. Whitten recently received the Ohio Designer Craftsmen's Outstanding Achievement Award for his support of artists across the state and region and for engaging the community in the arts.

We round out our fall exhibitions with a solo retrospective for new Archived Artist George Kocar, and an exhibition Kocar has curated, *Funny Stuff*, based on his own personal collection of artworks by regional artists.

Funny Stuff includes painting, drawing, sculpture, mixed media and much more. The show explores distinct aspects of humorous art, from whimsical to dark, and ironic to plain silly. Artists in the show are Angela Oster, Justin Will, Chuck Wimmer, Gary and Laura Dumm, Ron Hill, Victor Melargo, Leslie Humez, Terry (T.P.) Speer, Deborah Banyas, Gerry Shamray, Scott Pickering, Will Wilson, Laurel Herbold, Nina Vivian Huryn, Justin Brennan, Ed Raffel, Gwen Waight, Billy the Robot, Marvin Jones, Annie Becker, Donna Coleman, PJ Halliwell, Scott Kraynak, Pat Sandy, Eric Rippert, Gail Trunick, and Melissa Bollen.

George Kocar is an award-winning artist who has had over fifty solo shows and has been in over five hundred invitational and juried group shows across the United States, and internationally in Paris and Tokyo. A native of Ohio, Kocar received his BFA from Cleveland State University and his MFA from Syracuse University. In addition to a lengthy career working for American Greetings, he was commissioned to do illustrations for *Playboy*, *Esquire*, *The New York*



George Kocar, Untitled, acrylic on canvas, 13 X 16 inches, 1984. Collection of the AAWR.

Times, and numerous other publications. He is listed in Who's Who in American Art, and has work in many museum and private collections. Kocar has completed several books of his work, including *The Flying Banana* published in 2019. The man has a lot of credentials, and his work is distinctive, and highly recognizable. He uses his original cartoon imagery combined with art historical references, and a mash-up of styles, to make dark, satirical commentary on society, politics, and the general absurdity of life and people. He is an artist who draws or paints every day of his life, as is evidenced by his mad technical skills. Kocar's solo exhibition will feature works from the Archives permanent collection, combined with works on loan from the artist.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

The Beauty & Influence of Appalachia,
September 6–November 2. Opening reception

5:30-8pm Friday, September 6. Live music during the reception provided by Joe Thrift & Mark Olitsky

Art Bites—Professional Practices: Musician & Luthier Joe Thrift will host a violin-making demo at AAWR 1-2:30pm Saturday, September 7. FREE, but RSVP required at artistsarchives.org

NewNow 2024, September 12–October 17.

Opening reception & awards ceremony 6-8:30pm Thursday, September 12. Exhibit held at Gallery East on the Tri-C Eastern Campus, 4250 Richmond Road, Highland Hills

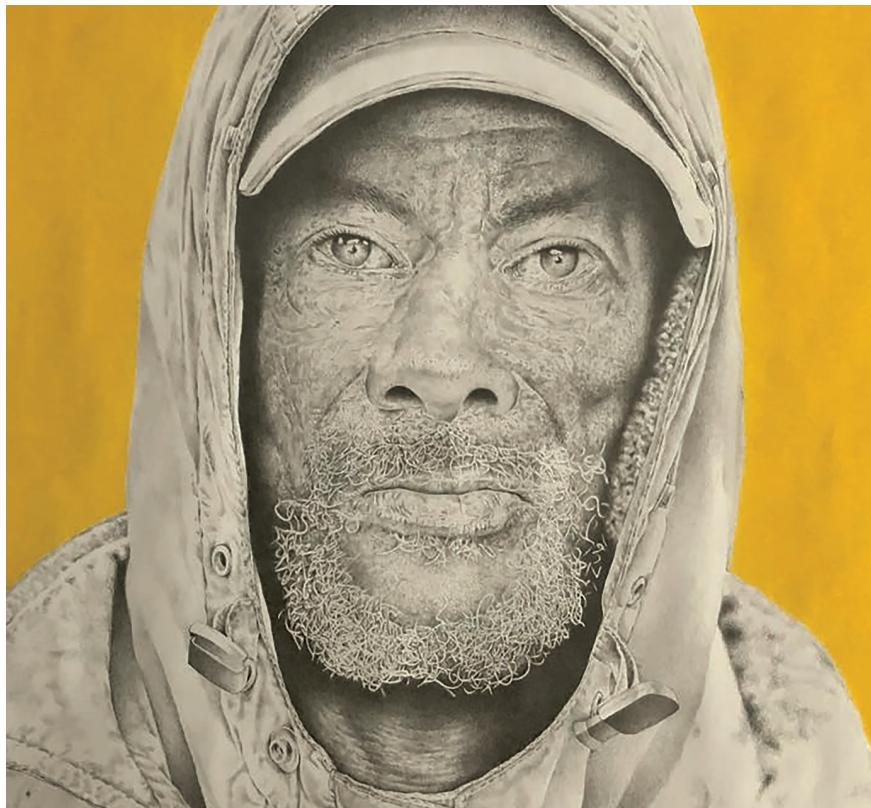
Art Bites—Performances: Musicians Cary Moskovitz & Mark Olitsky, 8-9pm Saturday, October 12. FREE, but RSVP required at artistsarchives.org

Funny Stuff & George Kocar Retrospective, November 14–January 11, 2025. Opening reception 5:30-8pm Thursday, November 14

Art Bites—Curators Talk: George Kocar, 1-2pm Saturday, November 23. In-person in the AAWR Gallery. Register on artistsarchives.org

In Plain Sight: Tony Skinner

by Karen Petkovic



Drawing by Tony Skinner, courtesy of the artist.



Drawing by Tony Skinner, courtesy of the artist.

Artist Tony Skinner is a figurative artist and illustrator. His work is characterized by layered illustrations of people. Color and texture are two of the tools he uses as he explores the human figure and condition. This body of work deals with the housing insecurity problem that continues to plague our country in every community—Skinner noticed the problem magnified in San Diego while visiting his in-laws. The warmer weather draws people to areas where the climate allows them to be outside all year. Skinner shared his experience:

"It was so unsettling to see these great numbers of homeless people sleeping on park benches right on the San Diego Bay, and parked directly behind them were dozens and dozens of yachts. The contradictions in lifestyles were very eye-opening and apparent. It made me dig deeper into this subject and I became immersed in it with my art. We all do it. We walk past a homeless person, pretending not to see them. My illustrations counter this instinct and allow the viewer to behold what they often avoid. The illustrations encourage a long look into each person's eyes, an exploration of the hardened faces and an observation of loneliness and despair, and beauty."

Skinner's work begs us to see humanity in all people and suggests that we should see the individual and not the circumstance when we encounter anyone out in the world. These visual stories come to life through his unique creations.

BAYARTS

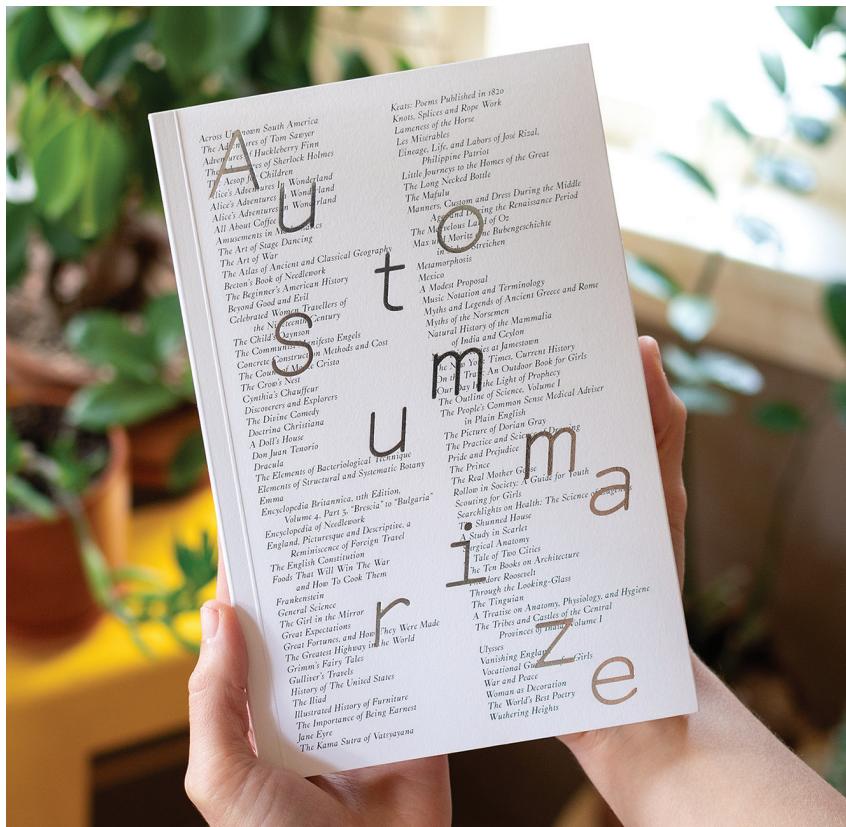
28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS:

In Plain Sight: Tony Skinner, October 11–November 9. Opening 5–8pm Friday, October 11 in the Sullivan Family Gallery

Art—and Design—Figure Prominently in CIA's 2024 Faculty Exhibition

by Michael C. Butz



The cover of *AutoSummarize*, an artist book by Jason Huff; designed by Adam Swift Lucas, CIA Graphic Design associate professor; and published by Specific Ideas.

Many Northeast Ohioans recognize the Cleveland Institute of Art (CIA) as a preeminent art school. But on occasion, they lose sight of the fact that CIA is a college of art and design. Remember, world-renowned designer Viktor Schreckengost '29 pioneered the nation's very first Industrial Design department at CIA in 1933.

Rest assured that design—from product design to animation to book design—continues to flourish at CIA today. People can see for themselves during CIA's *2024 Faculty Exhibition*, on view from August 29 through October 6 in Reinberger Gallery.

Among this year's exhibiting faculty members will be Adam Swift Lucas, who leads CIA's Graphic Design program. Lucas says there's plenty to appreciate about design for

gallery visitors typically more in tune with visual arts or craft.

"I'd encourage folks to try to appreciate the beauty of how design can be both functional and formal. And that perhaps design is most beautiful when its function and form are appropriately balanced," he says.

Lucas joined CIA in 2023 from the Kansas City Art Institute. He participated in his first *Faculty Exhibition* last year and was "impressed and inspired" by his colleagues' work.

"I found the breadth of ideas, forms and mediums to be particularly striking—reflective of a diverse range of practices—while the depth of thoughtfulness and talent was also immediately apparent," Lucas says. "The dedication to one's creative practice

above and beyond their teaching was on full display."

For this year's *Faculty Exhibition*, Lucas will exhibit a small sample of his design and publishing work: a recent collaborative publication, *AutoSummarize*, a 180-page artist book by Jason Huff, and a couple of smaller self-initiated projects. Combined, they'll highlight his multidisciplinary creative practice.

"I hope viewers will appreciate the small things—nuance and detail—in my work," Lucas says.

Reinberger Gallery Director Nikki Woods appreciates Lucas' collaborative spirit, explaining that he and other faculty who engage in collaboration "expand strategies for teaching and learning across campus."

As for the *2024 Faculty Exhibition*, Woods believes it's an excellent opportunity for Clevelanders to learn about the abundance of creative talent nurtured at CIA.

"CIA's faculty of practicing artists and designers explore new ways of seeing the world around them through a myriad of conceptual and material strategies," she says. "Many of our faculty engage in interdisciplinary practices, rejecting a singular definition of their practice, creating a wealth of exciting possibilities for a visitor to engage."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS

- 2024 Faculty Exhibition**, August 29–October 6 in Reinberger Gallery
- 2024 Studio Operations Exhibition**, August 29–September 22 in the Ann and Norman Roulet Student + Alumni Gallery
- 2024 carta Exhibition**, October 18–19 open to public in Reinberger Gallery
- Possibility for Repair**, November 8–February 9, 2025 in Reinberger Gallery

The Cleveland Museum of Art's *Picturing the Border* Presents Politically Engaged Photography

by Jacqueline Bon



Untitled [Undocumented worker holding Huelga flag at United Farm Workers Demonstration, El Mirage, Arizona], negative 1978, printed 2016. Louis Carlos Bernal (American, 1991–1993). Digital inkjet print; 40.6 x 40.6 cm. Collection of the Center for Creative Photography, University of Arizona, Louis Carlos Bernal Archive. © Lisa Bernal Brethour and Katrina Bernal.

“Photographs look like the truth, but they feel like a memory.” This quote, by photography scholar Alison Nordstrom, well articulates the evocative realism depicted by more than four dozen photographs featured in *Picturing the Border*. The exhibition aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. Through these images, the exhibition shows that Latinx, Chicano/a, and Mexican photographers have significantly rethought what has defined citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

To preview the exhibition, we interviewed Nadiah Rivera Fellah, curator of contemporary art at the Cleveland Museum of Art.

CLEVELAND MUSEUM OF ART: Tell us about your connection to *Picturing the Border*.

NADIA RIVERA FELLAH: I realized that as basic as it is, there had not been a focused study on photography of the US-Mexico borderlands done in the past. This project started as my doctoral dissertation while I was at the CUNY [City University of New York] Graduate Center, so it has been almost a decade in the making. While there I focused on Latin American and Latinx art, and an interest in the US-Mexico borderlands

and photography led to the development of the project.

CMA: As a curator of contemporary art why did you choose photography as the medium for this exhibition?

NRF: The story of *Picturing the Border* grows from a unique connection between the history of photography and the history of the border. In the 1970s, photography was becoming more affordable and widely available as a medium to artists. This was a generation of artists who had lived through the social movements of the 1960s, and whose practices were radicalized as a result. At the same time, the border was changing, too, becoming more militarized due to US immigration policies, industrialized due to economic policies of the era, and more urbanized due to the influx of workers moving to the borderlands. This show investigates this distinct convergence of moments.

CMA: In what ways can photography provide insight into the perspectives and lived experiences of strangers that is different from other art forms?

NRF: There’s a documentary quality to photography that provides a compelling element. In this show, I often include multiple photographs by each photographer, and I think that heightens the insights into their perspective. You can see the types of subjects they chose to investigate with their photographs by looking at multiple frames from a single series. In the case of Louis Carlos Bernal, the exhibition even includes some of his contact sheets, so you really get a window into the way he was shooting a roll of film while he was in the homes of borderlands residents and taking their portraits. Contact sheets are great for getting a sense of the photographer’s relationship with their sitters, the interactions they’re having, and the different angles they tried before settling on their final choices.

CMA: How many artists are featured in *Picturing the Border*?

NRF: *Picturing the Border* features seventeen



Teeter-Totter Wall, 2019. Ronald Rael (American, b. 1971) and Virginia San Fratello (American, b. 1971) with Colectivo Chopeke. Single-channel video with sound; 4:13 minutes. Photo: Ronald Rael.

artists. The checklist represents a mixture of well-known and emerging artists and is comprised almost entirely of Latinx or Mexican photographers. It includes work by artists previously ignored, underrecognized, or misrepresented in my view.

CMA: *What are the unifying themes in their work?*

NRF: One theme that connects many photographs revolves around complex negotiations of personal identity as it relates to the border. This theme grows in part from the constructed nature of the border in general—a symbolic (and relatively recent) division between nations that does not always represent a divide between identities and cultures.

CMA: *What was the most unexpected lesson you learned throughout the process of curating this exhibition?*

NRF: The artists are sometimes years ahead in investigating subjects and topics that news journalists or academic authors eventually focus on. The selection of artists featured in *Picturing the Border* were remarkably ahead of their time in presenting the topicality of space and exclusion as it relates to issues of the borderlands and Latinx identity in the US.

CMA: *What do you hope that visitors take away from this exhibition?*

NRF: First and foremost, a viewer can enter this exhibition with no prior knowledge of the border and leave with a broad historical

understanding of photographic practices about the border from the 1970s to the present, a story told almost entirely through the lens of border resident, Latinx, Chicano/a, and Mexican photographers.

Another goal of this exhibition is for viewers to think more critically about the US-Mexico border (and borders in general) and how they arbitrarily divide territory in a way that is not reflected in identity, language, culture, political, and social ties among communities. This politically engaged photography serves as a counternarrative to derogatory images of migrants that have circulated in the mainstream media since the 1970s and '80s.

Picturing the Border is on view until January 5, 2025, in the Mark Schwartz and Bettina Katz Photography Gallery. Free; no ticket required.

CLEVELAND MUSEUM OF ART

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

EVENTS

Rose B. Simpson: Strata, through April 13, 2025 in the Ames Family Atrium

Demons, Ghosts, and Goblins in Chinese Art, September 8–January 19, 2025 in the Julia and Larry Pollock Focus Gallery

Picasso and Paper, December 8–March 23, 2025 in The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Cleveland Print Room's *Property Inventory*

by Jeff Curtis



Photo by Doriyan Coleman.

This fall, Cleveland Print Room (CPR) begins a year-long project partially funded by the National Endowment for the Arts. *Property Inventory*, a photography and data-visualization effort centered on Cleveland's built environment, is

inspired by the City of Cleveland Building & Housing Department's partnership with Western Reserve Land Conservancy's initiative to inventory 160,000 Cleveland properties to assess conditions and raise awareness of the current state of the city. CPR, with the support of these organizations and the Cleveland Urban Design Collaborative, is facilitating an *alternative* property inventory using photography to create an artful and empirical orientation for this data. This project is positioned for significant impact.

Earlier this summer, CPR commissioned a group of art and documentary photographers to conduct an alternative photographic property inventory. As they go about the city documenting the same parcels and neighborhoods represented in the City's official survey, along with partners and community members, this project catalyzes dynamic dialogues, drawing in diverse perspectives through the creation of a community-produced journal of essays, immersive exhibitions, and curated installations. The work allows viewers to visualize the data differently, serving as an impetus for social change and fostering an intersection of creativity and accessibility. Watch for the ongoing project's events throughout the next year!

CLEVELAND PRINT ROOM

clevelandprintroom.com
216.802.9441

SAVE THE DATES:

9.20.24
10.18.24
11.15.24
12.20.24
1.17.25
2.21.25
3.21.25
4.18.25
5.16.25
6.20.25
7.18.25

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

78th STREET STUDIOS

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THIRD FRIDAYS

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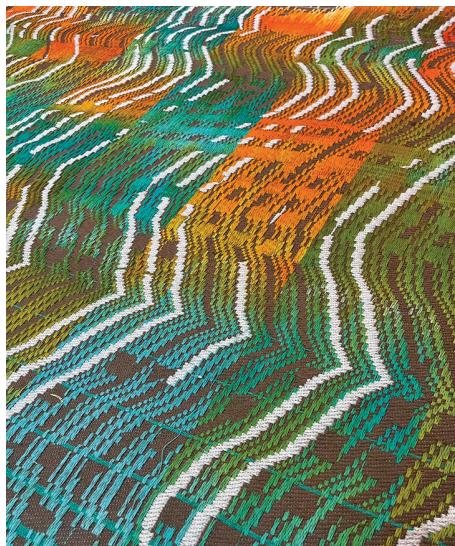
1300 W. 78th Street at the west end of the Gordon Square Arts District

TOUCH SNACK TRUCK

78thstreetstudios.com

Digitalism: Jenniffer Omaitz, Andrew Reach & Meagan Smith at Context

by Christopher L. Richards



Meagan Smith, *Heat Wave* (detail), handwoven, hand painted with dyes, cotton, linen, 2024.

As technology becomes ever inseparable from our everyday lives, the boundaries between digital and analog are increasingly blurred. *Digitalism* explores works by abstract artists that bridge the two realms, whether the digital aspects are apparent or not. Andrew Reach creates fully digital images that harken back to his interest in architecture. Through the computer, Reach is able to render his compositions both one- and two-dimensionally, either animating them on screen, or digitally printing the work as physical objects. With their weavings, Meagan Smith begins their designs on the computer. Through the use of a digital loom, they are able to hand-paint the threads and manipulate the weaving as it's being

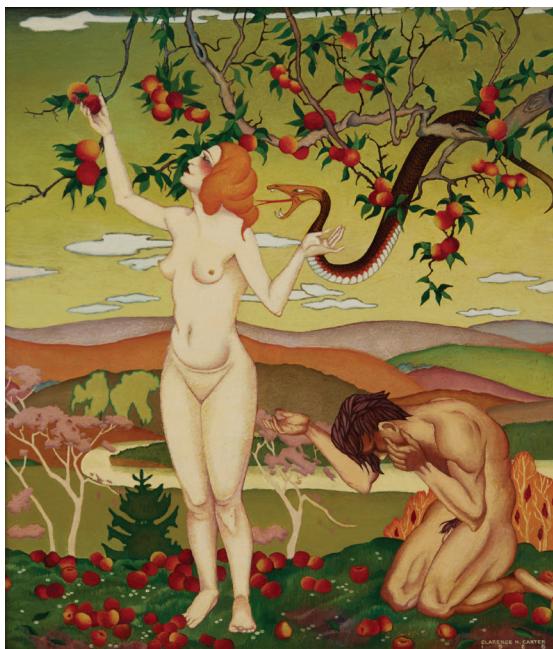
created to introduce analog processes into woven structures. Similarly, Jenniffer Omaitz develops her ideas from an interest in architecture through paper maquettes that are photographed, digitally rendered, and printed as a reference point for her paintings. Each artist utilizes a digital component, anchoring technology as a creative tool and process to create physical works.

CONTEXT FINE ART

1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

EVENTS

Digitalism, September 18–October 25. Opening reception 6–8pm Wednesday, September 18



Clarence Holbrook Carter (1904-2000), *Adam and Eve*, 1926

WOLFS

Celebrating the Cleveland School

Featuring the sale of the remarkable collection of the late Albert Wasserman

Opening Friday, October 4th, 6-8pm
with over 150 works including oil paintings,
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23645 Mercantile Road, Beachwood, Ohio | 216-721-6945

Falling for the Beauty of Change with Art on the Ave!

by CJ Harris



ABOVE: Nana Kwesi Agyare's solo exhibition, *Womanism*, goes on view November 9. RIGHT: Althea Jones's solo exhibition, *My Superpower is My Skin Color*, opens October 4.



Ready or not, here comes change! Akron's East Ave Gallery has become widely known in the Northeast Ohio area for their Second Saturday art events. This family-owned gallery has hosted, on the second Saturday of every month, free community events that set the stage for the opening of each artist's exhibition. However, a new name was suggested and agreed upon in December of 2023.

East Ave Gallery has now successfully transformed their Second Saturday events into Art on the Ave! These include solo and group exhibitions of various artists for each month, all featuring a local food truck parked outside for guests to enjoy during the opening reception.

Many visitors are also captivated by the immersive marketspace right in the front lobby showcasing handcrafted goods from local makers in the community. Would you like to be a part of this experience?

Coming up in September, they'll be

opening up the opportunity for male voices to be heard in the art world with the *MENtor* group exhibition. How exciting it'll be for these individuals to break free from societal norms and pursue their passion for creativity! Following that group exhibition, Althea Jones intends to leave all who share in her solo exhibition, *My Superpower is My Skin Color*, feeling like a superhero. Come engage in conversations about identity and race as you view her custom skin-color-matched acrylic paints of over 100 people in and around Akron. "The goal of the project," Althea says, "is to encourage self-love ... while simultaneously building community."

Closing out their 2024 Art on the Ave events is Nigerian-born artist, Nana Kwesi Agyare, with his *Womanism* solo exhibition in November. Nana is a visionary abstract artist based in Cleveland. *Womanism* is a testament to Agyare's commitment to exploring and honoring the complexities of the female experience through the principles of cubism.

So come fall in love with these talented artists' work and celebrate the beauty of artistic expression at dynamic gatherings in Akron!

EAST AVE MARKET & GALLERY

2290 East Avenue

Akron, Ohio 44314

eastavefleamarket@gmail.com

Instagram: @eastavemarket

Facebook: East Ave Market

330.784.4175

10am-5pm Monday, Wednesday, and Friday. 1-5pm Tuesday & Thursday.

EVENTS:

MENtor Group Exhibition, Opening noon-6pm Saturday, September 14

Althea Jones: My Superpower is My Skin Color, Opening 5-8pm Friday, October 4

Kwesi Agyare: Womanism, Opening noon-6pm Saturday, November 9



@OHIOARTSCOUNCIL | #ARTSOHIO | OAC.OHIO.GOV



A photograph of a young girl with red hair, wearing a pink shirt, smiling while working on a pottery wheel. She is shaping a piece of clay into a bowl. The background is a blurred green wall.

EXPERIENCE ENGAGE TRANSFORM

**State and federal dollars through the Ohio Arts Council
support artistic resources throughout the state.**

For more information about the Ohio Arts Council's grants,
programs, resources, and events, visit oac.ohio.gov.

Edward E. Parker Museum of Art

by Edward E. Parker Museum of Art Staff



Chalk art by students of the SOS (Saving Our Students) program.



SOS campers at the Edward E. Parker Museum of Art.

ART PROGRAM

Our Family Affair intergenerational art program went well. Ages ranged between four and 76 years. Our youngest student was Destiny, whose favorite medium is paint. Our oldest student, Barbara Jean, who doubted her artistic ability, now has pride in her work. All the students were excited with the results of their projects. Their completed work was exhibited to family and friends in a community art show a couple of weeks ago in the Creative Arts Complex. We will share images to social media, and will be hosting the class next year, with the support of Cuyahoga Arts and Culture.

FESTIVAL / HEALTH FAIR

Last September, the Collard Green Festival returned after a long three-year break. We had a great turnout, great weather, music, and food. We hope to host the event again this year, but issues have prevented us from confirming a date before the submission of this article. We are also unsure if the Alternative Health Fair, which is usually held the first weekend in October, will go forward. We will know before the launch party for this issue of *CAN Journal*, so if we are hosting the festival, and the Health Fair, flyers will be posted to clevelandartevents.com.

THE GIFT OF ART

Local artist Walter Allen Rogers hosts *The Gift of Art at EEPMOA*. This monthly pop-up exhibit is sponsored by African American Artists of Cleveland, along with Edward Parker. Artists gather in the Creative Arts Complex to discuss art and events, while displaying a selection of their work for sale. Refreshments are served. Fall dates: 2 to 7 pm Saturdays, September 21, October 19, and November 16.

ART CLASSES

Art class is held in our lower-level studio twice a week. Local artist Herman Gilbert has joined the class, and is sharing his expertise. Most students have been sculpting with red and white low-fire clay—others are mixing mediums. All skill levels are welcome, and seniors attend free. Class meets every Tuesday and Thursday evening from 6 to 8 pm. Come and create with us.

SHOW YOUR WORK

Call for artists. Mr. Parker is reviewing portfolios for inclusion in future exhibits. Several slots remain, with flexible scheduling. Any visual artists interested in exhibiting artwork should submit samples of painting, photography, portrait, or mixed-medium work.

COLLABORATION

Do you have a creative idea for a community-centered mural, or project? Consider collaborating with EEPMOA. Let's build community, share resources, and create a mutually beneficial project. We welcome your ideas, and look forward to working with others towards a shared goal. Art fosters social development, boosts creativity, and builds character.

The museum is open from 10 to 3 pm Monday through Friday. For visits outside of normal business hours, call to make an appointment. We would love to take you on a tour of the galleries and studio space.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.860.0039

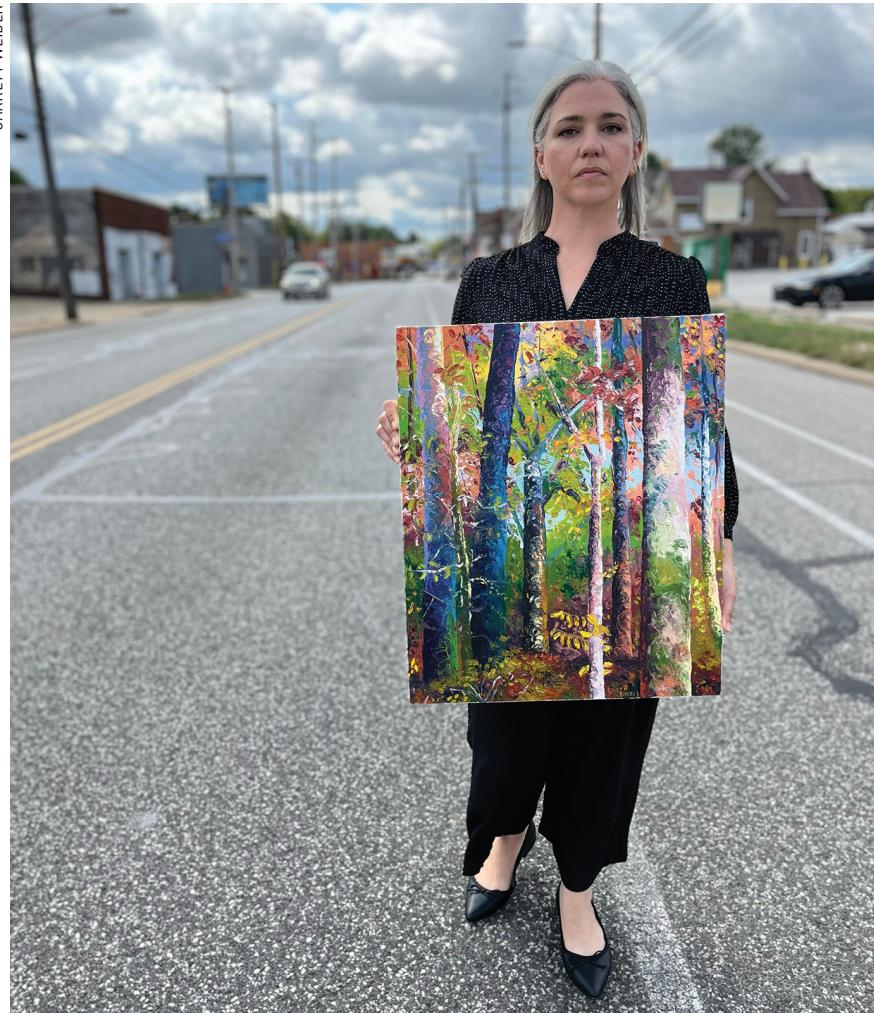
EVENTS

The Gift of Art at EEPMOA, 2-7pm Saturdays, September 21, October 19, and November 16
Art Classes, 6-8pm Tuesdays & Thursdays. Free

Painter Eileen Dorsey Shows New Work Aimed at Saving the Tree Canopy

by Brittany M. Hudak

GARRETT WEIDER



Artist and Old Brooklyn Tree Steward Eileen Dorsey, with her work.

Eileen Dorsey is on a mission. For someone who has spent the last ten years painting trees, it is perhaps not surprising that she is also planting, caring for, and advocating for them. When the Cleveland Botanical Garden reached out to ask the artist to show some of her work, Dorsey decided to use this platform to bring notice to a problem close to her heart. The tree canopy in Cleveland is struggling. Once it was around 96 percent, but now it has dwindled down to only eighteen percent. A startling statistic, and one that inspired the

artist to get out and do something about it. Dorsey joined the Old Brooklyn Tree Steward Program, a group that advocates for increasing the tree canopy in their neighborhood. They act as connectors for residents to tree-care resources and offer workshops. To learn how to plant and care for trees in the city, Dorsey took the Sherwick Tree Steward Training Program at the Western Reserve Land Conservancy—and now she is out in her neighborhood watering trees in the sweltering heat, helping her neighbors plant the right tree in the right location, and

doing her part to improve the tree canopy.

Anyone who has endured the sweltering temperatures lately knows how vital it is to have tree cover. Amanda Wood, an urban community forester at the Holden Arboretum, explains: “Having a healthy tree canopy cover allows the city and residents to not feel the effects of climate change as much. People will save money on electric bills, will feel cooler when going out, and protect vulnerable populations from heat illness and asthma. Along with that, there are the health benefits of reducing stress levels, improving mental health, and other impactful health benefits.”

Dorsey’s paintings on view at the Botanical Garden all depict locations in and around Cleveland, but are either in a Metropark or the Cuyahoga Valley National Park (the only locations where dense tree canopies exist in our area). When you look at these paintings, despite the unrealistic electric colors, if you spend a lot of time in our Metroparks you immediately recognize them as local trees. These are our protected forests, but if we don’t start looking after the trees in our own neighborhoods, who will?

Join Holden Forests & Gardens’ People for Trees™ initiative by pledging to plant a tree, and helping to reach the goal of 15,000 trees planted by 2025. Visit holdenfg.org/make-an-impact/people-for-trees.

EILEEN DORSEY STUDIO

1305 West 80th Street, Suite 105
Cleveland, Ohio 44102
eileendorsey.com
IG: eileen_dorsey_studio
FB: eileendorseystudio
TW/X: eileendorsey

EVENTS

The Neglect of the Urban Canopy, September 13–October 27. Opening reception Sunday, September 15, at the Cleveland Botanical Garden, 11030 East Boulevard, Cleveland 44106

heART of Cleveland 2, Book Release and Exhibit

by Scott Kraynak and Hilary Gent



heART of Cleveland volume 2 book cover.

The *heART of Cleveland* book, volume one, was published in 2018, in response to Cleveland's incredible artistic legacy and the staggering number of great artists who live and work in the city. Contributors to the book included about seventy painters, illustrators, sculptors, printmakers, cartoonists, photographers, and poets, as well as a chef and punk rock musician. The book, described as a "visual and literary feast" was well received and since its conception, I've always known a second book was on the horizon.

The *heART of Cleveland volume 2*, will be released this November, coinciding with a curated group exhibition featuring the artists' work that will be published in the book, opening at HEDGE Gallery, on view from November 13 through December 28.

The second volume is an attempt to feature more diversity: a cross-section of artists that is a truer and more accurate

representation of Cleveland's cultural and ethnic make-up, many of which are sorely underrepresented in Cleveland. In order to link the two volumes, some of the artists featured in the first book are creating portraits of other Cleveland artists that they admire. When readers open *heART of Cleveland volume 2*, they will be greeted by extraordinary portraits of Cleveland artists, showcasing Cleveland's artistic community and how art inspires art.

The exhibition will feature a wide range of artwork from as many of the artists in volume 2 as possible: a salon style show that invites viewers to become more familiar with Cleveland's incredible artistic community through painting, printmaking, photography, ceramic and sculptural works.

Join us Wednesday, November 13, for a preview of the exhibition, and Friday, November 15, for the official book release and opening reception at HEDGE Gallery.

Expand horizons, hear stories and meet some of the wildly talented and diverse artists that call Cleveland home.

"In a world that is becoming more divisive by the hour, where the future is looking very cloudy, sharing our creative energy with each other is perhaps the best way to come together and strive for a better, more inclusive and unified world."—Scott Kraynak

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

heART of Cleveland 2 Group Exhibition, November 13–December 28. Preview, 5pm Wednesday, November 13. Opening reception and book release, Friday, November 15



The Paul and Norma
TIKKANEN
PAINTING PRIZE

TIKKANEN PAINTING PRIZE 2024 RECEPTION & WINNERS ANNOUNCEMENT

SATURDAY, OCTOBER 5 6-9 P.M.
ASHTABULA ARTS CENTER

FIRST PLACE: \$12,000 (2 AWARDED)

SECOND PLACE: \$5000 (2 AWARDED)

HONORABLE MENTION: \$1000 (6 POSSIBLE*)

*AT JURORS' DISCRETION

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2928 W. 13th Street
Ashtabula, OH 44004
ashtabulaartscenter.org
facebook.com/ashartscenter
(440) 964-3396

The
Paul & Norma Tikkannen
Painting Prize



Abortion Rights Ohio

In the best kind of double entendre, figurative realist Judy Takács' weapon of CHOICE is the paintbrush. Her fourth book chronicles Ohio's battle for abortion rights before and after the overturn of Roe v. Wade. This accessible, chronological, historical account is richly illustrated with Takács' Goddess and Pro-Choice paintings, and includes her Op Ed articles and letters to the editor; all part of the artist's feminist activism during this pivotal time in Ohio.

My Weapon of Choice
Judy Takács paints Reproductive Rights
hardcover 8 x 10, with a dust jacket,
88 pages, 30 color images,
\$75, available at judytakacs.com

Local Artists Explore Nature and Black Identity at Heights Arts This Fall

by Lydia Mandell



LEFT: Gina Washington, a piece from *All That You Can't Leave Behind*, a culmination of Monday's Child (2023) and Universal Child (2024). RIGHT: Ernest Hatten, New Levels.



Visit Heights Arts' Gallery for an artistic dialogue on nature, identity, and cultural heritage. Experience the profound narratives and stunning visuals that *Constructed Nature: A dialectical approach to the elements of landscapes* brings to life; the exhibition features five artists reimagining nature through diverse mediums. The Spotlight gallery will feature Gina Washington's *All That You Can't Leave Behind*, exploring Black identity and collective catharsis.

Constructed Nature showcases an array of artists who offer unique interpretations of natural elements. Bonnie App shines a light on regenerative agriculture, prompting us to rethink our relationship with the land through her insightful depictions of sustainable practices. Her work opens a dialogue about the future of farming and ecological stewardship.

Marlisa Dunn harnesses the frenetic energy of fleeting moments, capturing ephemeral beauty in her dynamic oil paintings. Each piece invites contemplation on the impermanence of our surroundings, offering a glimpse into the transient nature of life.

Arron Foster delves deep into themes of ecology, restoration, and place. His evocative

pieces urge viewers to reflect on the interconnectedness of all living beings and the importance of conservation efforts. Foster's work underscores the vital need to preserve our natural environment.

Ernest Hatten encapsulates the beauty of nature through his lens, presenting photographs that instill a sense of wonder and reverence. His work captures the sublime essence of the natural world, encouraging a renewed appreciation for its splendor.

Halle Palermo manipulates light and shadow within her vibrant floral compositions, infusing the exhibition space with dynamic energy. Her art mirrors the vitality of nature, creating an immersive visual experience.

Lori Pastor adds a nostalgic charm with her reverse glass painting technique on vintage windows. Her innovative approach provides a unique perspective on our environmental heritage, blending past and present in a harmonious display.

Gina Washington's *All That You Can't Leave Behind* explores themes connected to childhood sayings and fairytales that influenced her upbringing. Her photography and collages delve into the complex layers of Black identity in America, reflecting on

how these narratives shape personal and collective experiences. Washington's work is a deeply personal and cathartic exploration of personal and collective Black experiences.

Both shows are currently on view until Sunday, October 13. Don't miss this unique opportunity to witness and celebrate the diverse beauty and complexity of our world through the eyes of these exceptional artists.

Make sure to join Heights Arts after the exhibitions close for our 23rd Annual Holiday Store! The Holiday Store features over 100 artists and opens on Friday, November 1.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Constructed Nature, through October 13
Gina Washington: All That You Can't Leave Behind, through October 13 in the Spotlight gallery
EKPHRASTACY: Artists Talk and Poets Respond to Constructed Nature, 7pm Thursday, September 19
Holiday Store Opening Reception, 5pm Friday, November 1

Kimberly J. Chapman • Through the Looking Glass

September 21–November 3, 2024
RECEPTION: NOVEMBER 2, 5:30–8:00 PM

Porcelain sculpture and photography
depicting women who lived on the
fringes of respectable society



kimberlychapmansculptor.com
#kimberlychapmansculptor



Tiger Trainer Mabel Stark (1889–1968)

CUYAHOGA COMMUNITY COLLEGE

Art Galleries



FALL 2024 EVENTS

For more information on these and other
events, visit tri-c.edu/artgalleries.



Cuyahoga Community College
School of Creative Arts

GALLERY WEST

Annual Tri-C Faculty Exhibition

Sept. 9 – Oct. 10

Reception: Wednesday, Sept. 18 | 5 – 7 p.m.

A showcase of recent artworks by Creative Arts faculty across Tri-C campuses

Conversations: Patricia Brett and Paula Damm

Oct. 21 – Dec. 5

Reception: Wednesday, Oct. 23 | 5 – 7 p.m.

A visual dialogue between two Cleveland-based artists, whose work explores language and hidden meanings with an emphasis on process and materials.

GALLERY EAST

NewNow 2024

Sept. 12 – Oct. 17

Opening Reception: Thursday, Sept. 12 | 6 – 8:30 p.m.

Northeast Ohio's premier biannual competitive art exhibition, presented by the Artists Archives of the Western Reserve

Black Art Expo Exhibition

Nov. 1 – Dec. 12

Opening reception: Friday, Nov. 1 | 5 – 8 p.m.

This exhibition kicks off the Black Art Expo, a larger cultural festival from Nov. 1 – 3 at Tri-C's Eastern Campus. This spirited celebration, presented by Sankofa Fine Art Plus, showcases Black Art artists and the breadth of their creativity and artistic impact. The Black Art Expo festival and art exhibition will mark Sankofa's 25th anniversary.

Ingenuity Cleveland Celebrates 20 Years of Art, Innovation, and Creativity with IngenuityFest 2024: Era of Ascent

by Ingenuity Cleveland Staff



Ingenuity Cleveland is thrilled to announce IngenuityFest 2024: Era of Ascent, taking place September 27–29 at IngenuityLabs in St. Clair-Superior. In 2024, Ingenuity is entering its twentieth year, and will TAKE FLIGHT all season long. What started in 2004 as an annual, traveling festival has become a staple of Cleveland's arts and culture landscape, showcasing the region's rich artistic, innovative, and technological assets.

Dedicated to a celebration of flight in all its forms, along with a massive recent expansion that will allow Ingenuity to spread its wings, this year's weekend-long festival will feature a mix of hands-on activities for all ages; multiple stages filled with music and dance performances; and plenty of opportunities to interact with innovative and immersive exhibits that explore the human fascination with flying from a scientific, artistic, historical, and technological perspective.

Since moving from an annual festival to a year-round model with a shift beginning in 2016, Ingenuity has been focused on

contributing to a collaborative culture of creativity and innovation across Northeast Ohio. This strategic shift led Ingenuity to co-found the Hamilton Collaborative and launch IngenuityLabs as a permanent home in the 300,000-square-foot former Osborn Manufacturing building. Since then, Ingenuity has established the IngenuityLabs Incubator program, providing space, tools, and resources to artists, entrepreneurs, and innovators looking to cross a threshold, using their art to serve community needs. IngenuityLabs also houses a 300-plus volunteer collective, the Ingeneers, comprised of individuals from all backgrounds who meet weekly to vision, build, and create.

Community has been at the forefront of Ingenuity's work since moving to St. Clair-Superior, with a commitment to bringing unique, accessible, and creative experiences to Cleveland's diverse communities. Ingenuity is proud to serve as a key programming partner on a range of events across town with organizations like the St. Clair Superior Development Corporation,

Downtown Cleveland Inc., the Cuyahoga Land Bank, Western Reserve Historical Society, Brite Winter, Cleveland Leadership Center, and more.

In late 2023, Ingenuity began a new chapter, making permanent the vision piloted in their 2017 lease and strategic plan with a new ten-year commitment and expanded year-round footprint for IngenuityLabs, opening up more than 100,000 square feet of additional creative space as a centralized and accessible home for innovation in Cleveland. This expansion will double the capacity of the IngenuityLabs Incubator from 25 to 50 resident members, and introduce new creative spaces for performances, educational programming, and more. IngenuityFest 2024 will feature exciting new spaces to explore throughout the newly expanded footprint.

At IngenuityFest 2024: Era of Ascent, guests can expect to find performances of all types, with everything from local and touring DJ's and live music sets, including indie rock, hip-hop and electronic dance music;



LEFT: Elemental Opera, a collaborative work produced by Ingenuity Cleveland, Tesla Orchestra, and Fire Guys LLC, at Ingenuity 2023. Photo by Matthew Tyler Media.

to aerial and dance performances; comedy shows and spoken word poetry; a headlining collaboration between Tesla Orchestra and Crooked River Circus; and so much more!

In addition to unique performance spaces, original works, and hundreds of exhibitors, performers and artisans, IngenuityFest 2024 will welcome new and returning festival villages including Mechanique Biotique, Dream Destinations, Makers Mecca, Ideation Station, and the fully immersive projection landscape Lunar Landing, plus exhibits like *The Untold Stories of Flight*, dedicated to shedding light on lesser-known narratives around Ohio's rich history of, and contributions to, flight.

"Era of Ascent is the perfect theme for IngenuityFest 2024, as we enter our twentieth season with a period of committed growth, expansion, and a drive toward organizational maturity," says Executive Artistic Director Emily Appelbaum. "Ingenuity has been on an upward trajectory since launching the Hamilton Collaborative and becoming a year-round organization in 2016, and

we have recently confirmed a ten-year lease, bringing permanence to our mission and work in St. Clair-Superior and Northeast Ohio's creative landscape. We can't wait for everyone to experience our expanded vision and plans for our best festival yet!"

Get your tickets in advance and save!

Early Admission Weekend Passes only \$10, now through August.

Regular Weekend Passes only \$15, September 1 through the festival weekend.

Or... become an Agent of Ingenuity and secure your spot at all of Ingenuity's events throughout the year!

Tickets and Agents of Ingenuity Memberships available at bit.ly/eraofascient.

Partnership opportunities for Cleveland businesses of all kinds are still available! Please connect with Marketing & Development Manager Emma Morris at emma@ingenuitycleveland.org for more information.

IngenuityFest 2024: Era of Ascent is presented with major support from The George Gund Foundation, Cuyahoga Arts & Culture, Ohio Arts Council, The Char-

and Chuck Fowler Family Foundation, Thompson Hine, UB Greensfelder, Case Western Reserve University, Turner, Gilbane, Swagelok, and many more.

There is still time to get involved!

Ingenuity hosts free community arts workshops all summer long on Thursdays (6-9 pm) and Saturdays (2-5 pm) through the festival! Join the Facebook group and email list for all the latest updates!

INGENUITY CLEVELAND

IngenuityLabs at the Hamilton Collaborative

5401 Hamilton Avenue
Cleveland, Ohio 44114

216.589.9444
info@ingenuitycleveland.org
Facebook: Ingenuity Cleveland

EVENTS

IngenuityFest 2024: Era of Ascent, September 27-29. 6pm-1am Friday, 1pm-1am Saturday, and 1-6pm Sunday at IngenuityLabs at the Hamilton Collaborative, 5401 Hamilton Ave., Cleveland 44114

Landscape Invitations to Explore "Inside"

Nocturne landscapes and hushed shapes of nature make way for emotional connections in works by Jeff Yost at Judson Park's George A. Streeter Gallery.

by Kristen Hampshire



LEFT: Two Blue Lights, oil on panel, 12 X 12 inches. RIGHT: Good-tiding, oil on linen, 12 X 12 inches.

Layers deeper than instilling a sense of place, the landscape "suggestions" Jeff Yost paints in oil on canvas quiet the shapes of nature to make way for memories, life-changing moments and invitations to explore myriad feelings of a place in time.

"I rely on the conventions of a landscape and play with those, then relent to the sensations," he says of his works, where muted washes of tonal color carry an emotional message: come, experience, pour yourself in, and let go.

Yost will display his work at Judson Park's George A. Streeter Gallery from November 8 to December 16 in a show titled *Invitations*, capturing the purpose of these works, many of which are produced on 12-by-12-inch canvases. Those, he says, "have an intimate invitation aspect." Larger works sized up to 24-by-48 inches he refers to as "mental resting pieces" that are subtle, contemplative, and more about the viewer's sensation than a theme or subject, he says.

To accomplish this, Yost quite literally blurs the lines of landscapes, employing transitory light to hush shapes in nature so the focus returns to emotion.

"The vagueness of actual objects and ephemeral quality where it's hard to make

out the subject heightens the senses," he says of his nocturne pieces, inspired by the renowned late painter, James Abbott McNeill Whistler, known for his after-dark paintings of London.

In the twilight, Yost says, "there is less information," which turns up the volume on our sensory systems, so we experience works with greater intensity.

Within Yost's waterfront nocturnal pieces are faint lights that establish depth and distance. "The lights draw you in—and leave you hanging," he relates.

The idea is to get lost in the moment.

Some works incorporate animals like a fox, though portrayed in a mystic shadowy effect that triggers a viewer's curiosity and begs for further inspection of the piece—another intentional tool Yost selectively uses in pieces.

Roadways, features like cattails and animals act as lines—punctuation, in a way—prompting viewers to pour deeper into the works. "Those help your eye to travel around what is essentially passages of colors that are evocative of a sensation, memories, passage of time," he says.

The unexpected confrontation of a single creature faded into the swirl of a landscape shifts the lens. "There is an intimacy

there—a weird connection that makes you search harder into the image," Yost says.

There's a personal connection reflected in every piece. "The paintings convey emotions in a fleeting moment," he relates.

Of his process, Yost may pore through photographs taken through the years across the locales and landscapes where he has lived or visited. He reviews previous plein air works and observational on-site paintings. Each has an emotional value, and some beg for consideration based on memories or milestone experiences.

Then, rather than articulating a specific place, he relents to what was "inside" his mind while he was there.

As for the titles, they "come alive because there is that dialogue as they paint—and they spout at some point," he says. Explore a variety of those at Streeter Gallery and view more of Yost's work at jeffyostpaintings.com.

JUDSON SMART LIVING HOWSON & STREETER GALLERIES

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

McDonough Museum of Art

Fall

2024

Background art by Dragana Crnjak

Legacy: 58 Years of YSU Art

September 3 – October 26

Reception: September 6
5-7pm

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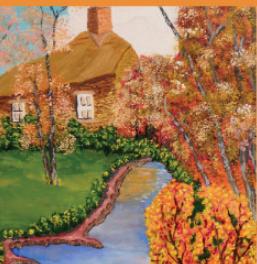
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FALL REGISTRATION OPENS AUGUST 19

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The Curlee Raven Holton & Raven Fine Art Editions Distinguished Art Fellowship Welcomes Artist Stephanie J. Woods at Kent State University

by Anderson Turner

Stephanie J. Woods, a multi-disciplinary artist renowned for celebrating her cultural heritage, has been selected as the 2024 Curlee Raven Holton & Raven Fine Art Editions Distinguished Art Fellow by the School of Art Collection and Galleries at Kent State University (KSU).

Each year, the Curlee Raven Holton & Raven Fine Art Editions Distinguished Art Fellowship invites artists of national and international reputations to engage with KSU students, staff, and the broader community. Established in 2023 by artist Curlee Raven Holton, this fellowship seeks to highlight underrepresented artists and close the gap on students' understanding of artistic communities outside of their own.

During her fellowship, Woods will spend a week conducting workshops, reviewing student work, and creating a collaborative print that will be available for purchase once complete. All proceeds will be in support of the fellowship.

The exhibition, *Stephanie J. Woods: The Genius of Play* runs October 25 through November 26. There will also be an artist reception from 5 to 7 pm, followed by an artist talk beginning at 7 pm on October 31. All events are free, open to the public, and take place at the Center for the Visual Arts Gallery (325 Terrace Drive, Kent).

ABOUT STEPHANIE J. WOODS

Based in Albuquerque, New Mexico, Stephanie J. Woods serves as an assistant professor of Interdisciplinary Art at the University of New Mexico. Born in Seneca, South Carolina, and raised in Charlotte, North Carolina, Woods cultivates an artistic practice that focuses on preserving and celebrating her culture.

In 2021, Woods was selected to attend the artist residency Black Rock Senegal, and was awarded the 1858 Prize for Contemporary



Stephanie J. Woods, *Shake EM I*, Afro hair, hair beads, yarn, barrettes, and hand dyed cotton fabric, archival ink jet print, 24 X 36 X 2 inches, 2022.

Southern Art by the Gibbes Museum of Art in Charleston, South Carolina. In the summer of 2023, she opened two solo museum shows, one at the Sarasota Art Museum,

and another at the Harvey B. Gantt Center for African American Art + Culture in Charlotte, North Carolina.

Landscape Artist Charles Basham Exhibits at Kent State University

by Anderson Turner



Charles Basham, Salt Pond at Dusk, oil on canvas, 26.25 X 32 inches, 2012. Courtesy of Jerald Melberg Gallery, Charlotte, NC.

Local legend Charles Basham has been creating art for over fifty years—with forty of those also spent teaching at Kent State University. This August, Basham returns to Kent State for his exhibit with the School of Art Collection and Galleries, *Continuum: The Painting of Charles Basham*.

Continuum: The Painting of Charles Basham features fourteen oil paintings and pastels, an exclusive video interview with the artist, and a full-color catalog that will be available for purchase. This exhibit will also include the work of eight former students and five of the artists Basham feels were most influential in his career as a painter.

Continuum runs through October, in the CVA, Payto and Crawford Galleries located in the Center for the Visual Arts (325 Terrace Drive, Kent). There will be a free reception from 5 to 7 pm on Friday, August

30, that is open to the public.

ABOUT CHARLES BASHAM

Charles Basham received his BFA in 1975 and MFA in 1979 from Kent State University in his native state of Ohio.

Basham's landscapes have been aptly called "visually stimulating and emotionally charged." His unique mark and ability to capture the captivating moments of morning and evening light in the Northeast Ohio landscape set his work apart.

"Throughout his career, Charles Basham has become more and more attuned to the subtle changes in weather and atmosphere. In his pastels and oil paintings, the energy and impact of light is realized in harmonized color whose saturation and temperature have been pushed and raised beyond previous limits," states the Jerald Melberg Gallery

(Charlotte, North Carolina).

Basham's pastels and paintings have been widely exhibited for decades and his work is in numerous permanent collections.

Former students included in exhibit: Nick Lee, Hilary Gent, Eileen Dorsey, Jack Tozzi, Joshua Bentley, Madeline O'Keefe, Michelle Doll and Maria McDonald

Influences included in exhibit: Ben Bassham, Bill Quinn, Doug Unger, Robert Morrow and Craig Lucas

ABOUT THE SCHOOL OF ART COLLECTION AND GALLERIES

The School of Art Collection and Galleries consists of six exhibition spaces located on the Kent State University campus and in downtown Kent.

KENT STATE UNIVERSITY SCHOOL OF ART COLLECTIONS AND GALLERIES CENTER FOR THE VISUAL ARTS

325 Terrace Drive

Kent, Ohio 44242
galleries.kent.edu
330.672.1369

EVENTS

Continuum: The Painting of Charles Basham, through October 11. Reception 5-7pm Friday, August 30

Aggregate II: The Revenge of the Rock, October 18–December 7 at the KSU Downtown Gallery, 141 East Main Street, Kent

Stephanie J. Woods: The Genius at Play, October 25–November 26. Artist reception 5-7pm & artist talk at 7pm Thursday, October 31

Traveling Stanzas, July 2024–2025. Presented in celebration of 40 years of the Wick Poetry Center at Kent State University, and curated by Annie Cyrus, at the KSU Hotel and Conference Center, 215 South Depeyster Street, Kent

Leaf It to Us: Autumn Artistry at the Morgan Conservatory

by Morgan Conservatory Staff



LEFT: Departure, by Brielle Sarkisian, colored pencil drawing on handmade pigmented cotton paper, with collaged wool roving and handmade overbeaten abaca paper with cheesecloth embedding, featured in *Expectations of Growth*. RIGHT: Artist in Residence Patricia Brett working in the Morgan's paper studio, 2023, participating in *Pulp, Paper, and Possibilities*.



Close on the heels of a MARATHON summer, The Morgan Conservatory is teeming with exciting events, artistic activities, and engaging workshops this autumn. Participate in creativity, community, and the captivating charm of all things paper, print, and book!

DRESS TO IMPRESS

Dress in your finest (or most creative) and join us for a night of exotic and wild, wearable art as the Morgan celebrates paper and print as fashion at our annual fundraiser from 6 to 10 pm on Saturday, October 5. There will be a catwalk and exhibition of paper-centric fashion, along with a photo booth, DJ, raffle items, and more! Tickets are \$25 in advance, \$30 at the door (price includes your first drink). For more information visit MorganConservatory.org.

EXHIBITIONS & ARTISTS-IN-RESIDENCE

This fall, the Morgan is highlighting the work of emerging and established artists as we feature talented student artists in *Expectations of Growth* (August 16–September 27) and the outstanding and experimental artworks of our artists-in-residence in *Pulp, Paper, and*

Possibilities (October 25–November 22). If you are interested in applying for our Artist-in-Residence program in 2025 and getting full access to our newly renovated studios, the application is open now through October 31.

COMMUNITY & EDUCATION

Building artistic community and connections in Cleveland is central not only to the Morgan's mission, but also to the kinds of art practices we engage through papermaking, printmaking, bookbinding, and gardening. We thrive in the communal experience of classes, workshops, and even weeding(!) that enrich our personal artistry and connect us with neighbors and new friends. The Annual Kozo Harvest is a free, family-friendly community gardening event on November 16 and 17, and it's a great way to learn about the history of papermaking; to connect with soil, plants, and people; and to take a break from the screen. Additionally, the Morgan provides introductory workshops in each of our studio areas (Fall Intro Workshops run Saturdays, September 21 through November 9), and full scholarships are available through the Morgan Equitable Artist Fund. Finally, we love to work with local libraries, schools, senior centers, and more, and can bring our

workshops offsite. Please feel free to reach out, by phone or through our website.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Dress to IMPRESS: A Paper Fashion Fundraiser,
6-10pm Saturday, October 5

Expectations of Growth, through September 27.
Public reception 5-8pm Friday, September 6

AIR Exhibition: Pulp, Paper & Possibilities,
October 25–November 22. Opening reception
5-8pm Friday, October 25

TALKING PAPER, Lunchtime Artist Talks at
12:15pm:

- Thursday, August 29: Lari Gibbons, Denton, TX
- Thursday, September 19: Jerry Smith, Cleveland
- Thursday, October 17: Roberto Torres Mata, Madison, WI
- Thursday, October 24: Melissa Jean Harvey, Australia
- Friday, November 15: Gianna Committo, Kent
- Annual Kozo Harvest, November 16 & 17



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Tiger Trainer Mabel Stark (1889–1968)

Kimberly Chapman *Through the Looking Glass*

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Wine-colored
day dress with
Mandarin collar
and full bustle
skirt. c. 1880.
Satin, lace,
voile velvet.
Collection of
the Massillon
Museum



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Carrie Coon
Photo credit: Jesse Dittmar

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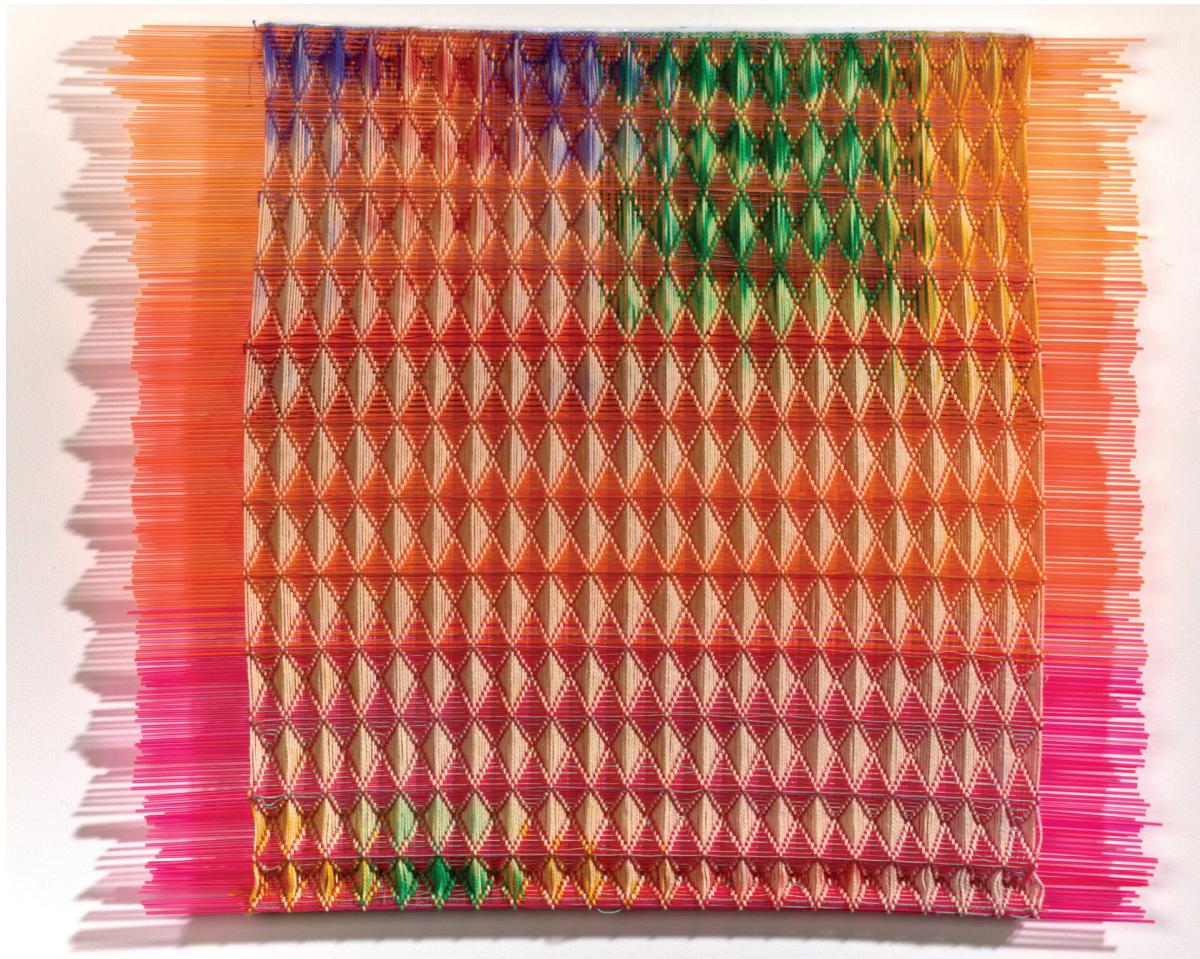
Audra Skuodas

at Cristin Tierney Gallery, NY
October – November

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"Does It Waffle?"

by Jessica Pinsky



Work of fiber artist and curator Stephen Tornero, who invited weavers across the country to see if their work would "waffle."

When I hear the word waffle, I think of my mother's favorite dish towel. Some might think of the popular TikTok trend of putting anything and everything in a waffle maker to see if it will "waffle!" Artist Stephen Tornero blended those ideas when he invited weavers across the country to see if their work could "waffle!" The first iteration of this exhibition took place at Summit Art Space in Akron in 2023, and Praxis is proud to bring it to Cleveland. Waffle Weave Invitational opens from 5 to 8 pm during Walk All Over Waterloo on Friday, October 4.

Stephen says about the exhibition: "This show was conceived as an idea to focus on a specific structural variable of a textile, and

see how many different variations artists, artisans, and craftspeople would be able to produce. It is a 'potluck' where all the artists know the parameters and create their own interpretation. In this second iteration of the show, some artists may have chosen to revise, experiment, or create altogether new work within this waffle weave structure."

Stephen Tornero is a textile artist, art teacher, and curator from Canton, Ohio. Stephen holds a MA in art education from Kent State University, and has shown work and curated shows in Ohio and Pennsylvania. He was awarded the Art Educator of the Year award for Stark County in 2022 and the Outstanding Art Teacher award in 2023 from the Ohio Art

Education Association. Along with his fifteen-plus-year practice in weaving and teaching students, Stephen's focus is to create opportunities for textile art to be in front of as many eyes as possible.

We welcome Stephen, all participating artists, and all visitors to view this exciting exhibit!

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

EVENT

Waffle Weave Invitational, Opening 5-8pm
Friday, October 4 during Walk All Over Waterloo

In Touch: A Hands-On Exhibition at Valley Art Center

by Julie Polsinelli

This fall, Valley Art Center in Chagrin Falls, invites visitors to an inclusive art exhibition, *In Touch: A Hands-On Exhibition*, running from September 13 to October 23. This exhibition focuses on the tactile, presenting a multisensory experience that transcends traditional visual art.

In Touch, made possible in large part by a Cuyahoga Board of Developmental Disabilities grant, will feature a diverse range of touchable artworks, including sculptures, textile pieces, and interactive installations. These pieces, crafted by local artists, invite visitors to engage with art in a new way. By focusing on the tactile, the exhibition aims to create an inclusive environment where visually impaired individuals can fully experience art.

The highlight of *In Touch* is the inclusion of renowned artist John Bramblitt. Despite losing his sight in 2001, Bramblitt creates vibrant and textured paintings that have become internationally known. On September 27, Bramblitt will give a keynote talk about his process of painting without vision. He will demonstrate his technique and invite the audience to wear blindfolds and paint with an emphasis on touch. This interactive session will provide a broader sensory understanding of the art-making process. Registration will be available closer to the event.

The opening reception on September 13 will be a first look at the touchable artworks and an opportunity to meet some of the artists. Throughout the exhibition's run, Valley Art Center will host various events and programs, including guided tours, artist talks, hands-on workshops, and interactive demonstrations, all aimed at deepening the connection between the art and its audience.

In Touch: A Hands-On Exhibition is a celebration of creativity, inclusivity, and community through art. It challenges traditional notions of art appreciation and invites all visitors to experience the power of touch. This exhibition offers a unique opportunity to explore art in a new and engaging way for all visitors.

Join us at Valley Art Center this fall for an



In Touch: A Hands-On Exhibition opens September 13 at Valley Art Center.



John Bramblitt. Photo by Les Hassel, News Journal Photos.

art exhibition that is not just seen, but felt. For more information and to stay updated on events, visit our website and follow us on social media.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
@valleyartcenter
440.247.7507

EVENTS

In Touch: A Hands-On Exhibition, September 13–October 23. Opening 6pm Friday, September 13

John Bramblitt Keynote Talk, 6pm Friday, September 27

53rd Annual Juried Exhibition Call Ends Friday, October 4

53rd Annual Juried Exhibition, November 8–December 16. Opening 6pm Sunday, November 8

Curlee Raven Holton, at William Busta Projects

by William Busta



LEFT: Sometimes air is water, sometimes ice, sometimes stone 3388, mixed media print, 12.75 X 13 inches, 2023.



RIGHT: Fertile Nature 3391, mixed media print, 12 X 12 inches, 2020.

How do we know the world? How do we know how we belong?

There are histories that are written and sometimes we tell ourselves that is all there is to know, provided, of course, that the history satisfies. If it is close but doesn't quite satisfy, we fuss with it. This is a type of game—writing and rewriting history to fit what we want from it; harvesting the past in the same way we might stroll the rows of an orchard and choose the most appealing fruit. Some people learn their bible this way.

And then there are the true things, the underlying narratives that guide our humanity. We know these narratives are there. We rely upon them as they form the basis of how we love, of how we strive, of what we protect, of where we believe. For most of us, we know these narratives as we feel them act on our lives, but we can't quite describe them to anyone else, or even to ourselves—the words are tantalizingly out of reach. This is why art is so important. The artist shows us what it is impossible to tell.

Curlee Raven Holton's work, in this body, tells stories in a way that is similar to the structure of dreams, in which images pulse and fade, overlapping and tempting, leading, then twisting and eluding resolution. But

these are not dreams. His works offer narratives that guide and instruct in wakefulness. They are the journey of an artist at a reflective time of life, looking backward at life's lessons, looking forward to life's mysteries.

One way to start looking at works of art is to describe, starting with the concrete. These are images on paper. They show evidence that they were created by the artist working with a matrix—a surface which responded to ink in a way that the image could be reproduced multiple times. The image we see suggests an intimate knowledge of technical process and a confidence in achieving the artist's intention. The series of works is filled with faces and bodies. Most probably of people, but with the possibilities of wraiths and demons, masks and memory. Nobody is alone. Rhythmically, figures and forms repeat. Figures flail and fall, yet still attach to a wheel; they chase fires in the dark night; they dance beneath a sunset; they engage in ritual; they dance for joy; they fight against a current; and they are carried away. This is just describing what anyone could see.

Is it the Raven that carries us away? In indigenous American tales and traditions, the Raven is persistent in cultures from California to the Arctic. The Raven is a

creator of the world, often encountering difficulties, relying on tricks and deceptions to make things right. Sometimes heroic, occasionally self-serving, and always ingenious.

Curlee Raven Holton studied at the Cleveland Institute of Art (BFA) Kent State University (MFA), and the Robert Blackburn Printmaking Workshop (New York City) before joining the faculty at Lafayette College in 1991. In 2006 he founded Raven Fine Art Editions in Easton, Pennsylvania, which has printed works by Willie Cole, Alison Saar, Nelson Stevens, Faith Ringgold, Sam Gilliam, and Richard Mayhew.

WILLIAM BUSTA PROJECTS

15517 Waterloo Road, Suites 2 and 4

Cleveland, Ohio 44110

Wbusta@sbcglobal.net

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EVENTS

Curlee Raven Holton: Earth, Air, Fire, Water, and Spirit, October 4–November 7. Opening 6-9pm Friday, October 4



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A graphic illustration of various flowers and leaves in shades of green, yellow, pink, and purple, arranged in a vertical, branching pattern.

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Celebrating the Cleveland School

Featuring the Sale of the Remarkable Collection of the Late Albert Wasserman

by Megan Arner



Viktor Schreckengost [1906], Jazz Bowl, c. 1931.

The Cleveland School is an umbrella under which many artists of this region have flourished for more than a hundred years. Certainly the two or three decades following the turn of the twentieth century marked a near zenith in production and virtuosity. Marsden Hartley, Abel Warshawsky, William Zorach, William Sommer and Charles Burchfield are already famous names from the period. Arguments, however, can be made for the '30s, '40s, and postwar decades as the greatest, but really the story keeps going. The modernists and the regionalists make their marks while Schreckengost, Horace Potter, and the Cleveland ceramicists catch fire. Carl Gaertner and his cronies create paintings that glorify the giant ladies at Republic Steel. Op Art is born right here in the late '50s and '60s with Julian Stanczak and the boys blinding the crowds at MoMA.

By the '70s and '80s, neo-expressionism frees itself from abstraction with artists like Ken Nevadomi, Chris Pekoc and Doug Utter breaking the ice. And the now very famous Cleveland Institute of Art alum Dana Schutz is following in the '90s and 2000s with brilliantly shocking canvases. The point is, there is, and has been, an incredible arts community centered in Cleveland, which we loosely and very proudly call the Cleveland School.

One of the great followers of the Cleveland School artists was the smart and sincere man who put his money where his heart was: the late, revered, and one-of-a-kind Albert Wasserman. Albert, certainly among the earliest collectors of Cleveland School art, assiduously amassed a diverse and sophisticated array of most everything that was bubbling through Cleveland's creative community for decades.

WOLFS is proud to announce the sale of this collection opening Friday, October 4.

The sight of this collection all put together in the gallery is bedazzling with over 150 works, including oil paintings, watercolors, ceramic works, and bronze and glass sculpture.

A fully illustrated catalog accompanies the exhibition.

More information at WOLFGALLERY.COM.

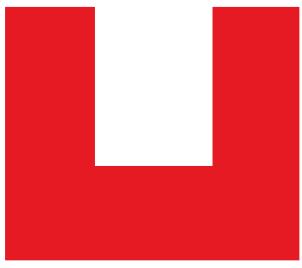
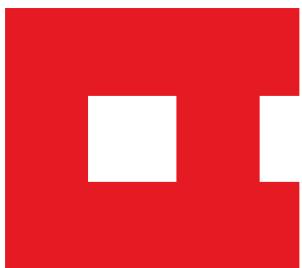
WOLFS

23645 Mercantile Road
Beachwood, Ohio, 44122
wolfgallery.com

EVENTS

Celebrating the Cleveland School, Opening
6-8pm Friday, October 4

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Various Small Fires, and BE/longing: With or Without You, at YARDS

by Liz Maugans



LEFT: Sylvia Munodawaf, painting on canvas. ABOVE: Mary Ann Tipple, Ladies at the Pump.

Various Small Fires borrows its name from artist Ed Ruscha's conceptual book, *Various Small Fires*, self-published in 1964. Throughout the 1960s and 1970s, he created a series of small photo-conceptual artist's books which featured mundane subjects and photographs of fires with deadpan titles. The *Various Small Fires* exhibition is inspired by the liminal moments of the everyday that are ignited through the eyes of artist storytellers.

In the spirit of Ruscha, artist Maira Kalman created a book, *Women Holding Things*, which featured select recent paintings by Maira, accompanied by her insightful and deeply personal commentary. Artists in the *Various Small Fires* exhibit similarly lay bare the essence of people's lives—their tenacity, courage, vulnerability, hope, and pain. What are things we hold dear—as well as those that burden or haunt us? The weavings, quilts, paintings, ceramics, and drawings celebrate life and the act and art of living. The artists Orville Brown, Mary Burkhardt, Melissa English Campbell, Lucy Copper, Amber

Esner, Jenny Mendes, Jason Milburn, Chen Peng, Nell Simons, and Mary Ann Tipple all offer their unique ways of examining and understanding all that is important in our world—and ultimately within ourselves.

BE/longing: With or Without You explores absence and togetherness, presence and loss, and memory and remembrance. Allison Bogard Hall, Nana Agyare, Julia Briggs, Jacqui Brown, Martha Cliffel, Melissa Harris, Anne Manley, Sylvia Munodawafa, Julie Ezelle Patton, Scot Phillips, Bobbi Reagins, Lacey Talley, and Anna Tararova all respond to the precariousness of life through the expression of longing, grief, and spirituality. Each artwork represents feelings of alienation stemming from the longing for family and home, feeling distance and togetherness from a community, and the feeling of missing someone, something, or someplace.

AT TINNERMAN LOFTS

At Tinnerman Project Space, new prints and drawings by Rebekah Wilhelm

and Julia Schenkelberg are on view in *SYMBOLS/SPACES*. These artists both have studios in the Hidebrandt Building where their interests intersect capturing symbolist, alchemical, and conceptual experimentations with the phenomena of light, science, and matter.

To make an appointment to see these shows, contact Liz Maugans, director at Yards Projects, at 216-570-0324 and yardsproject@gmail.com.

YARDS PROJECT SPACE AT WORTHINGTON YARDS

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

Various Small Fires, through September 28
BE/longing: With or Without You, October 11–January 4, 2025

FALL EXHIBITIONS

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OPENING RECEPTION: THURSDAY, AUGUST 29 FROM 4 – 7 PM

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WORK BY AMELIA AND BRUNO CASIANO

THURSDAY, OCTOBER 3 THROUGH FRIDAY, NOVEMBER 3
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Zygote Presents *The Affordable Print Fair: Collecting 101*

by Zygote Staff



Zygote artist Scout Bach discusses some of their work in Zygote's gallery.

Bringing art to everyone by breaking down barriers is at the core of Zygote's mission. *The Affordable Print Fair: Collecting 101* centers that mission by creating opportunities for emerging artists to exhibit their work, and by offering new collectors an

affordable way to acquire art.

"This exhibition and the accompanying free, public programs will demonstrate that print collecting is not just for the rich," Brittany Hudak, Zygote's senior program and gallery manager, said, "but it is rather a

democratic way of building an art collection that reflects your individual taste, while supporting local artists."

Zygote has a long history of helping artists establish their careers through their residency programs, workshops, and community-centric printmaking studio. *The Affordable Print Fair* will feature works by emerging Zygote artists Scout Bach, Bee Ferrance, Tahm Lytle and Michaella DiFiore. "These young artists are at the beginning of their artistic careers," Hudak said, "but their prints are amazingly beautiful and so unique—perfect for new collectors."

The exhibition will also include back catalog prints, which will be used during the free public programs geared to help budding collectors and emerging artists navigate the print market, and will be available for purchase. Zygote rarely sells prints from its deep backstock, making this a major draw for both new and seasoned art collectors. With the added public programs—featuring speakers like Todd Masuda, Christy Gray, Jamye Jamison, and more—this exhibition is sure to be a big hit!

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

EVENTS

The Affordable Print Fair: Collecting 101,
September 13–October 19. Opening reception
5–8pm Friday, September 13
Jamye Jamison: Should I Buy That? A Conservator's Perspective on Purchasing Works on Paper, 5:30–7:30pm Tuesday, September 24.
FREE

Todd Masuda + Christy Grey: How to Tackle Large-Scale Commission Work, 5:30–7:30pm Thursday, October 17. FREE

On it.

Ending racial injustice requires all of us to work together and take real action.

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Visit lovehasnolabels.com/fightforfreedom



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Instagram:
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@ggonzalez821

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akronartmuseum.org
330.376.9185

Akron Black Artists Guild

@abaguild
abaguild.org

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery

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Cleveland, Ohio 44106
amoregallerycleveland.com

Art Books Cleveland

C/O Strong Bindery
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artbooksCLEVELAND@gmail.com
216.361.9255

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hello@artEverySpace.com
415.827.6269

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25325 Fairmount Blvd
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Art House, Inc.

3119 Denison Avenue
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arthouseinc.org
216.398.8556

Article/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

Artists of Tower Press

1900 Superior Avenue E., Suite 119
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

Art Source

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourceCLEVELAND@gmail.com
216.464.0898

Ashtabula Arts Center

2928 West 13 Street
Ashtabula, Ohio 44004
440.984.3396
ashtabulaartscenter.org

Assembly for the Arts

1900 Superior Avenue, Suite 130
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assemblyCLE.org
216.575.0331

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative

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Cleveland, Ohio 44115

Cain Park Feinberg Gallery

14591 Superior Road

Cleveland Heights, Ohio 44118

cainpark.com

216.371.3000

Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts

88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Artists Foundation

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Cleveland, Ohio 44102
artneo.org
216.227.9507

Cleveland Arts Prize

P O Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

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clevelandart.org
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330.928.8092

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dawntekler.com
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Deep Dive Art Projects

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Deep Roots Experience

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District Gallery

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districtgalleryart
district-gallery.com
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eileendorsey.com

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Baldwin Wallace University
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Berea, Ohio 44017
bw.edu

The Florence O'Donnell

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ursuline.edu
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foothillgalleries.com
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framedgallery.net
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art@futureinkgraphics.com
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cafesocialcoffee.com

The Galleries at Cleveland State University

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gallery202CLE.com
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Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery East at Tri-C

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Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Gallery West at Tri-C

Tri-C Western Campus Library
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Parma, Ohio 44130

Gallery +

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hedgeartgallery.com
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ICA Art Conservation
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216.421.8671

Museum of Creative Human Art (MOCHA)
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The Morgan Art of Papermaking Conservatory & Educational Foundation
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150 East Exchange Street
Akron, Ohio 44325
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216.932.5815

Orange Art Center
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orangeartcenter.org
216.831.5130

Peninsula Art Academy
1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

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information@pinwheelgallery.com
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Praxis Fiber Workshop
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praxisfiberworkshop.org

The Print Club of Cleveland
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printclubcleveland.org
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Screw Factory Artists
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screwfactoryartists.org
Facebook: Screw Factory Artists
216.521.0088 (studio rentals)

The Sculpture Center
12210 Euclid Avenue
Cleveland, Ohio 44106
info@sculpturecenter.org
216.229.6527

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

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shakerhistoricalsociety.org
216.921.1201

Shooting Without Bullets
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shootingwithoutbullets.org

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stellasartgallery.com

Still Point Gallery
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stillpoint-gallery.com
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transformerstation.org

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triciakaman.com
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judytakacs.com

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douglasutter.com

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Kimberlychapmansculptor.com

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JoAnn Dickey
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MichaelGillBooksAndPrints.com

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leeheinen.com

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bobherbst.com

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Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Fall 2024
Events Listing
is your easy,
chronological guide
to exhibits and
opportunities at
Northeast Ohio galleries,
studios, and museums
coming in the next
few months. More
information about many
of these exhibits can be
found elsewhere in the
pages of *CAN Journal*.

by Anastasia Pantsios

These listings are based on announcements from each presenting organization, at press time. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANJournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH AUGUST 30

Tricia Kaman: Painting from Life, A Retrospective
ASHTABULA ARTS CENTER

THROUGH AUGUST 30

Daniel Adan Baker: Fox and Crow (songs of innocence and experience)

Baker's paintings, here on exhibit for the first time, are based on a personal mythology he's created which uses various creatures to reflect aspects of his own personality and personal history.

PINWHEEL GALLERY

THROUGH AUGUST 30

Home is Where the Art Is: A Celebration of the Cleveland Heights Artistic Community
CAIN PARK FEINBERG GALLERY

THROUGH AUGUST 30

David Buttram
EAST AVE MARKET AND GALLERY

THROUGH SEPTEMBER 1

Tranquility: Nature paintings by muralist and decorative artist Lari Jacobson
LOGANBERRY BOOKS ANNEX GALLERY

THROUGH SEPTEMBER 5

39th Annual Juried Exhibition
CUYAHOGA VALLEY ART CENTER

THROUGH SEPTEMBER 7

Descendants

In this show, put together by guest curator Connie Pieper, fifteen artists explore their own roots with work that uses their own family and personal narratives and cultural backgrounds as raw material and reflects the diversity of the community.

KAIser GALLERY

THROUGH SEPTEMBER 8

Fairy Tales and Fables: Illustration and Storytelling in Art
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 8

Emily Barolone: On Its Head
MASSILLON MUSEUM STUDIO M

THROUGH SEPTEMBER 14

Kasumi: Persistence of Vision
Overdose Awareness Exhibition
Women's Art League Member Exhibition
Steven Mastroianni: Diagrams for Inner Space
Melih Meric: Stitched Editions: Walking Through the Sacred Garden

Several regional museums and arts centers selected artists from the 2022 CAN Triennial to do full shows of their work, and Summit Artspace chose Kasumi, one of the area's most diverse yet coherent artists whose work was a highlight of the Triennial. She's best known for her digital videos and films, which verge on the abstract, slicing and dicing repeated images, gestures and themes across the body of her work. But this show, which is a retrospect of her work going back to the late '90s, also includes prints, painting, collage and installations.

SUMMIT ARTSPACE

THROUGH SEPTEMBER 21**Rachel Feinstein: Meat on the Bones**

WATERLOO ARTS

THROUGH SEPTEMBER 22**Antwoine Washington: 2024 AIR at the Deep End**

DEEP DIVE ART PROJECTS

THROUGH SEPTEMBER 27**Expectations of Growth: Student Exhibition**

MORGAN CONSERVATORY

THROUGH SEPTEMBER 28**Chris Kaspar & Greg Martin: Shifts**

The two area photographers in this show use their medium to explore the theme of time, employing technology along with conventional tools and ideas to push beyond the boundaries of traditional photography and find something perhaps more creative on the other side.

BAYARTS SULLIVAN FAMILY GALLERY

THROUGH SEPTEMBER 28**Various Small Fires**

WORTHINGTON YARDS

THROUGH SEPTEMBER 29**From Dreaming to Hiking: Korean Landscape Paintings****Into the Seven Jeweled Mountain: An Immersive Experience**

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 4**53rd Annual Juried Exhibition Call Ends**

VALLEY ART CENTER

THROUGH OCTOBER 11**Continuum: The Painting of Charles Basham**

KSU CENTER FOR THE VISUAL ARTS

THROUGH OCTOBER 12**Julie Schenkelberg**

Schenkelberg's mixed-media installations draw on post-industrial decay and abandonment, deconstructing items (dishware, furniture, textiles) that read as traditional symbols of reassuring domesticity and transforming them with media such as concrete, resin, and construction materials into something much less comforting. They emphasize the precariousness of what we know and cling to, and how easily it can all slip away from us.

ABATTOIR @ THE QUARTER

THROUGH OCTOBER 13**Constructed Nature**

HEIGHTS ARTS

THROUGH OCTOBER 13**Gilding Northeast Ohio: Fashion and Fortune 1870-1900**

MASSILLON MUSEUM

THROUGH OCTOBER 13**Korean Couture: Generations of Revolution**

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 20**Art Triennial: Proximity of Fate**

MANSFIELD ART CENTER

THROUGH DECEMBER 8**Native North American Textiles and Works on Paper**

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 15**The Body, The Host: HIV/AIDS and Christianity**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 21**Counting in Art and Math with Sol LeWitt**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 22**A New Kind of Painter for China: 1960s-1980s**

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 29**Message from Our Planet****Erykah Townsend: "Happy" Holidays**

Ruben Ulises Rodriguez Montoya: Skinchangers: Begotten of my Flesh
MOCA CLEVELAND

THROUGH DECEMBER 29**Where We Live: Photographs of Human Spaces****Zeerak Ahmed: Mother, I Am Compelled To Leave /**

امان میں تو پابونی

This New York-based Pakistani native's sound and video installation draws from the folk culture of her region in northern India. The fleeting song fragments, in a no-longer-used language, suggest the disruptions the region has endured since the violence around the 1947 Partition, which caused the artist's family to become refugees.

AKRON ART MUSEUM

THROUGH JANUARY 5, 2025**Picturing the Border**

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 18, 2025**Femme 'isms Part II: Flashpoints in Photography**

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 18, 2025**Albrecht Dürer, Printmaker: Observation, Imitation, and Invention**

ALLEN MEMORIAL ART MUSEUM

THROUGH APRIL 13, 2025**Rose B. Simpson: Strata**

AMES FAMILY ATRIUM, CLEVELAND MUSEUM OF ART

THROUGH MAY 30, 2025**Echoes of the Pandemic****Inspirations: Global Dialogue Through the Arts**

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 31, 2025**Refiguring Modernism: A Fractured and Disorienting World**

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 2025**Traveling Stanzas**

Presented in celebration of 40 years of the Wick Poetry Center at Kent State University, curated by Annie Cyrus.

KSU HOTEL AND CONFERENCE CENTER

AUGUST

23 CAN Fall Issue Launch Party

Hosted by Deep Roots Experience

BLACK LIVES MATTER OFFICE

25 Hannah Johnson & Emily Bartolone Duo Exhibition

Opening reception 5-9pm

Through October 4

KINK CONTEMPORARY

26 Call for Art: 53rd Annual Juried Exhibition

Through October 4

VALLEY ART CENTER

27 Spotlight: A Juried Exhibit of Artists from CMA Affiliate Groups

Fragile: Work by Barbara Vogel and Eileen Woods

Eyes to the Soul: The Fiber Art of Margene May

Transcendent Dreamscapes: Exploring Surrealism through the CMA Collection

CANTON MUSEUM OF ART

29 2024 Faculty Exhibition

Through October 6

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

29 Studio Operations Exhibition

Through September 22

CLEVELAND INSTITUTE OF ART ANN AND NORMAN ROULET STUDENT AND ALUMNI GALLERY

29 Tempus Fugit / Time Flies: New Paintings by Sarah Schuster and Laurel Herbold

Through September 25

LORAIN COUNTY COMMUNITY COLLEGE STOCKER ART GALLERY

SEPTEMBER

3 Time and Presence

Reception 5-8pm September 27

Through September 27

BALDWIN WALLACE FAWICK GALLERY

3 Legacy: 58 Years of YSU Art

Reception 5-7pm September 6

Through October 26

MCDONOUGH MUSEUM, YOUNGSTOWN STATE UNIVERSITY

5 Photographer Lauren Pacini book release for Empire Builders: An Illustrated History of the Rise and Fall of Cleveland's Van Sweringen Brothers

Reception 6-7pm

Through September 30

LOGANBERRY BOOKS ANNEX GALLERY

6 Walk All Over Waterloo

5-9pm

WATERLOO ARTS DISTRICT

Cleveland Photo Fest

This year's Cleveland Photo Fest, its fifth annual event, will again feature multiple shows at the same location. One includes portraits of the mayors/city administrations of all of Cuyahoga County's cities, while another, sure to be wildly popular, is called *CATography* and features photographers' submissions of their photos of—you guessed it—their cats. Other shows on view include *The Women's Self Portrait Show*, *Cleveland Middle Schoolers and Their Pets*, the *5th Annual Volunteers Appreciation Show*, and shows of work by two photographers with links to Cleveland: Daniel Hertel-Cournoyer and Arlene Pachasa.

Gallery opens at noon; reception starts at 7pm with music by New Sons of Erie

Through September 29

BOSTWICK DESIGN ART INITIATIVE

6 The Beauty & Influence of Appalachia

Opening Reception 5:30-8pm

Live music during the reception provided by Joe Thrift & Mark Olitsky

Through November 2

ARTISTS ARCHIVES OF THE WESTERN RESERVE

6 Akron Artwalk

5-9pm

AKRON HISTORIC ARTS DISTRICT

6 Bun Stout

Chicago-based Bun Stout combines fashion, performance, augmented reality, and poetry to explore the drag club scene and the new stories and creative identities that emerge from it. Their work is based on handmade augmented-reality wearables that undermines the data collection functions of software to create something brand new. Sculpture, drawing, and moving image installations enhance the wearables to form total immersive environments.

Through November 2

SCULPTURE CENTER

7 Art Bites: Professional Practices. Musician & luthier

Joe Thrift hosts a violin-making demo

1-2:30pm

FREE, RSVP required @ artistsarchives.org

ARTISTS ARCHIVES OF THE WESTERN RESERVE

7 Kid Tigrrr Album Release Concert

Doors open at 7, concert 8-10pm. Ticket required.

TRANSFORMER STATION

7 Pandemonium 2024: In the Garden of Shadow and Delight

7pm-midnight. Ticket required.

CLEVELAND PUBLIC THEATRE

8 Demons, Ghosts, and Goblins in Chinese Art

Through January 19, 2025

**JULIA AND LARRY POLLOCK FOCUS GALLERY,
CLEVELAND MUSEUM OF ART**

8 Berea Arts Fest

10am-5pm

FRONT STREET, BEREA

9 Annual Tri-C Faculty Exhibition

Reception 5-7pm September 18

Through October 10

TRI-C GALLERY WEST

12 **NewNow 2024, presented by Artists Archives of the Western Reserve***Opening reception & awards ceremony 6-8:30pm**Through October 17***TRI-C EAST GALLERY****13** **Walkabout Tremont***5-10pm***TREMONT NEIGHBORHOOD****13** **Eileen Dorsey: The Neglect of the Urban Canopy***Opening reception September 15**Through October 27***CLEVELAND BOTANICAL GARDEN****13** **Exhibition: The Affordable Print Fair: Collecting 101***Opening reception 5-8pm September 13**Through October 19***ZYGOTE PRESS****13** **Sky Creature with Tony Orrico***7-9pm. Ticket required.***TRANSFORMER STATION****13** **In Touch: A Hands-On Exhibition***Opening 6 pm**Through October 23***VALLEY ART CENTER****14** **Chalk Festival***Noon-5pm**September 14 & 15***CLEVELAND MUSEUM OF ART****14** **MENtor Group Exhibition***Opening noon-6pm***EAST AVE MARKET AND GALLERY****14** **Art Fair in the Square***10am-4pm***FAVA AND ALLEN MEMORIAL ART MUSEUM, TAPPAN SQUARE, OBERLIN****14** **Hildur Jónsson**

Cleveland-based Jónsson has earned national and international recognition for her spectacular textile works, composed of dyed silk thread, whose semi-abstract images are drawn from the landscape of her native Iceland, reflecting its subtle, shimmering light and colors. She spends considerable time there each year, taking photographs at different seasons to use in shaping her complex weavings, which range from intimate works to huge wall-sized hangings.

*Opening reception 5-8pm**Through October 12***ABATTOIR GALLERY****14** **Waterloo Arts Fest***Noon-7 pm***WATERLOO ARTS DISTRICT****14** **Moondance Annual Arts & Culture Benefit**

This year's honoree is retiring BAYarts Executive Director Nancy Heaton. Music by Apostle Jones.

*6:30-10:30pm***BAYARTS****14** **Rooms to Let CLE**

The art installation event that for its first several years captured proverbial lightening in abandoned homes at the Slavic Village heart of the foreclosure crisis has evolved through the years. After moving to commercial storefronts along Broadway, the plan this year was to use a new kind of venue—a vacant industrial building. When that fell through, the organization regrouped and rescheduled and now plans once again to present installations in vacant storefronts along Broadway near its intersection with East 55th Street. Watch for details.

*September 14 & 15***BROADWAY IN SLAVIC VILLAGE****18** **Digitalism: Jenniffer Omaitz, Andrew Reach & Meagan Smith***Opening reception 6-8pm**Through October 25***CONTEXT FINE ART GALLERY****19** **EKPHRASTACY: Artists Talk and Poets Respond to Constructed Nature***7pm***HEIGHTS ARTS****20** **Third Friday***5-9pm***78TH STREET STUDIOS****20** **Artistic By Nature Plein Aire event***September 20-22***BAYARTS****20** **Karicterz Too: The Knew Batch**

In 2022, E11even 2 co-owner Billy Nainiger did a solo show called *Karicterz* at the gallery. Now he's been inspired to create a new batch of wall sculptures in the same vein: humorous, absurd, and bizarre. These mixed-media creations are cobbled together with found materials and objects such as wood and metal, nuts and bolts, and other detritus.

*Opening reception 5-9pm**Through October 18***E11EVEN2 GALLERY****21** **FireFish**

This free family-friendly festival in downtown Lorain features a day of art, music, and fire, culminating with a community parade and the burning of a new, environmentally friendly fish sculpture with a reusable frame. The musical emphasis this year is on gospel and religious music.

DOWNTOWN LORAIN**21** **Tremont Arts & Cultural Festival***September 21 & 22***LINCOLN PARK****21** **Kimberly Chapman: Through the Looking Glass**

Porcelain sculpture exploring the lives of fiercely independent women who lived as oddities

*Reception 5:30-8pm November 2**Through November 3***MASSILLON MUSEUM STUDIO M**

FALL 2024 EVENTS

21 Glow: Neon and Light

The artists in this show use materials such as glass, mirrors, light bulbs and neon tubes to create sculptural installations that will immerse visitors in a world of light emanating from the walls, floors and ceilings. Some artists use material, such as wood, fractured glass, mirrors, and the interiors of VHS tape cassettes; in addition to light sources such as neon; others bend glass to make neon items or work with manufacturers; and some recycle commercial neon. Among the artists in the show are Sarah Blood, Jeffry Chiplis, Mona Hatoum, Keith Lemley, Iván Navarro and Keith Sonnier.

Through February 9, 2025

AKRON ART MUSEUM

21 Friends & Family Open Studio

1pm

ART HOUSE, INC.

21 The Gift of Art

Local artist Walter Allen Rogers hosts *The Gift of Art*, a monthly pop-up exhibit sponsored by African American Artists of Cleveland, along with Edward Parker. Artists gather in the Creative Arts Complex to discuss art and events, while displaying a selection of their work for sale. Refreshments are served.

2-7pm September 21, October 19 & November 16

EDWARD E. PARKER MUSEUM OF ART

24 Jamye Jamison: Should I Buy That? A Conservator's Perspective on Purchasing Works on Paper

5:30-7:30pm

ZYGOTE PRESS

25 Canzoniere GrecaNico Salentino

5:30pm

CLEVELAND MUSEUM OF ART @ MUSIC BOX SUPPER CLUB

25 Lake Affect Studios Open House

5-7pm

LAKE AFFECT STUDIOS

26 Artists of Tower Press Building Group Show

Opening party 5-9pm

Through October

WOOLTEX GALLERY

27 IngenuityFest 2024: Era of Ascent

Entering its 20th year, Ingenuity has come into its own in a stable location in the 300,000-square-foot former Osborn Manufacturing building, where they have developed a crew of artists, makers, and do-ers—the Ingeneers—together showing off the region's rich artistic, innovative, and technological assets. The IngenuityLabs Incubator program, provides space, tools, and resources to artists, entrepreneurs, and innovators looking to "cross a threshold," using their art to serve community needs.

September 27-29

HAMILTON COLLABORATIVE

27 Assembly for the Arts Public Officials Recognition Breakfast

Details coming soon on their website: <https://assemblycle.org/breakfast/>

27 John Bramblitt Keynote Talk

6pm

VALLEY ART CENTER

27 Time and Presence

Closing reception 5-8pm

BALDWIN WALLACE FAWICK GALLERY

28 Imagination in the Age of Reason

Through March 2, 2025

CLEVELAND MUSEUM OF ART

28 Friends & Family Clay Day

10am

ART HOUSE, INC.

OCTOBER

3 Tran-Scen-Den-Tal: Works of Amelia and Bruno Casiano

Reception 4-7pm

Through November 3

LORAIN COUNTY COMMUNITY COLLEGE
STOCKER GALLERY

4 Celebrating the Cleveland School

Featuring the sale of the collection of the late Albert Wasserman

Opening reception 6-8pm

WOLFS GALLERY

4 Walk All Over Waterloo

5-9pm

WATERLOO ARTS DISTRICT

4 Waffle Weave Invitational

5-8pm

PRAXIS FIBER WORKSHOP

4 Curlee Raven Holton: Earth, Air, Fire, Water, and Spirit

Opening 6-9pm

Through November 7

WILLIAM BUSTA PROJECTS

4 Plein Air Competition Painting Days

Through October 6

PENINSULA ART ACADEMY

4 Althea Jones: My Superpower is My Skin Color

Opening 5-8pm

EAST AVE MARKET AND GALLERY

4 22nd Annual Kaleidoscope Juried Exhibition

Environ: in transport of delight, Lindsay Martin Gryskevich

Greg Caudill Solo Show

Ohio Reclaimed: What Once Was Group Exhibition

Artists of Rubber City Member Exhibition

Through December 14

SUMMIT ARTSPACE

5 Artist Inventory Challenge

7pm

ART HOUSE, INC.

- 5 Dress to Impress: Paper Fashion Fundraiser**
Interns and artists made reams of paper in the summer for fashion artists to use in the creation of exotic, wild and wearable art as the Morgan celebrates paper and print as fashion with a catwalk, exhibition of paper-centric fashion, photo booth, and more.
6-11pm
MORGAN CONSERVATORY
- 5 Tikkonen Painting Prize**
Reception and announcement of winners 6-9pm
ASHTABULA ART CENTER
- 8 Tuesday Tea with Artist/Entrepreneurs: Cameron, Käsebier, and Bourke-White**
3pm
ALLEN MEMORIAL ART MUSEUM
- 11 Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 11 Tony Skinner: In Plain Sight**
Opening reception 5-8pm
Through November 9
BAYARTS SULLIVAN FAMILY GALLERY
- 11 BE/longing: With or Without You**
Through January 4, 2025
WORTHINGTON YARDS
- 11 Outlined in Black**
Opening reception 6-8:30pm
Through November 9
AKRON BLACK ARTIST GUILD AT AKRON SOUL TRAIN GALLERY
- 12 Plein Air Competition Reception & Awards Announcement**
PENINSULA ART ACADEMY
- 12 Art Bites—Performances: Musicians Cary Moskovitz & Mark Olitsky**
8-9pm
FREE, RSVP required, @ artistsarchives.org
ARTISTS ARCHIVES OF THE WESTERN RESERVE AT TRI-C GALLERY EAST
- 13 Playday: Otherworld**
10am-2pm
CLEVELAND MUSEUM OF ART
- 16 College-Wide Open House**
BLISS HALL, YOUNGSTOWN STATE UNIVERSITY
- 17 Allen After Hours / The Dragon in Japan: Rainmaker, Decorator, Ambassador**
5:30pm
ALLEN MEMORIAL ART MUSEUM
- 17 Todd Masuda + Christy Gray: How to Tackle Large-Scale Commission Work**
5:30-7:30pm
ZYGOTE PRESS
- 18 carta Exhibition**
Open to the Public October 18 & 19
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY
- 18 Invitations: Jeff Yost**
Through January 3, 2025
GEORGE A. STREETER GALLERY, JUDSON PARK
- 18 Third Friday**
5-9pm
78TH STREET STUDIOS
- 18 Aggregate II: The Revenge of the Rock**
Through December 7
KENT STATE UNIVERSITY DOWNTOWN GALLERY
- 19 Spooky Sketches**
The monthly Artists in the Atrium demo/hands-on art event in the museum's Ames Family Atrium has engaged an appropriate local artist for the Halloween season. Angela Joy Oster is known for her macabre but humorous figure drawings which she's applied to a variety of mediums. Join her for a drawing session to create your own supernatural characters inspired by the museum's current show Demons, Ghosts and Goblins in Chinese Art. Free, drop-in event.
10am-3pm
CLEVELAND MUSEUM OF ART
- 19 Friends & Family Open Studio**
1pm
ART HOUSE, INC.
- 19 Shawn Powell**
Opening reception 5-8pm
Through November 30
ABATTOIR
- 19 The Gift of Art**
2-7pm
EDWARD E. PARKER MUSEUM OF ART
- 19 Jova Lynne & Alberte Tranberg Duo Exhibition**
Opening reception 5-9pm
Through December 6
KINK CONTEMPORARY
- 21 Conversations: Patricia Brett and Paula Damm**
Reception 5-7pm October 23
Through December 5
TRI-C GALLERY WEST
- 25 Stephanie J. Woods: The Genius of Play**
Artist reception 5-7pm, artist talk 7pm October 31
Through November 26
KENT STATE UNIVERSITY CENTER FOR THE VISUAL ARTS GALLERY
- 25 AIR Exhibition: Pulp, Paper and Possibilities**
Opening reception 5-8pm
Through November 22
MORGAN CONSERVATORY

FALL 2024 EVENTS

25 Screw Factory Artists Open House

6-10pm

10am-3pm October 26

SCREW FACTORY

29 All We Cannot Forget

Opening reception 2-4pm November 2

Through January 3, 2025

OHIO ARTS COUNCIL RIFFE GALLERY, COLUMBUS

NOVEMBER

1 Walk All Over Waterloo

5-9pm

WATERLOO ARTS DISTRICT

1 Holiday Store

Opening reception 5pm

HEIGHTS ARTS

2 Kimberly Chapman: Through the Looking Glass

Reception 5:30-8pm

Through November 3

MASSILLON MUSEUM STUDIO M

2 All We Cannot Forget

Reception 2-4pm

Through January 3, 2025

OHIO ARTS COUNCIL RIFFE GALLERY, COLUMBUS

3 Arts of the Maghreb: North African Textiles and Jewelry

Through October 12, 2025

CLEVELAND MUSEUM OF ART

3 53rd Annual Juried Exhibition Opening

Opening reception 6pm

VALLEY ART CENTER

8 Walkabout Tremont

5-10pm

TREMONT NEIGHBORHOOD

8 Possibility for Repair

Through February 9, 2025

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

8 53rd Annual Juried Exhibition

On view through December 16

VALLEY ART CENTER

9 Kwesi Agyare: Womanism

Opening noon-6pm

EAST AVE MARKET AND GALLERY

12 Tuesday Tea / Albrecht Dürer in the Allen: The Rare and Unique

3pm

ALLEN MEMORIAL ART MUSEUM

13 The heART of Cleveland volume 2

Group exhibition preview 5pm

Exhibition opening & book release November 15

Through December 28

HEDGE GALLERY

14 Funny Stuff curated by George Kocar, along with a solo exhibition featuring Kocar as a new Archived Artist

Opening Reception 5:30-8pm

Through January 11, 2025

ARTISTS ARCHIVES OF THE WESTERN RESERVE

15 Third Friday

5-9pm

78TH STREET STUDIOS

15 It's a Christmas Miracle 2

Opening 5-9pm

E11EVEN2 GALLERY

16 Annual Community Kozo Harvest

Hidden behind the Morgan Conservatory is its kozo grove, said to be the largest such growth of the Japanese mulberry trees in this country. Its bark is used to make paper used by artists such as those who work at the Morgan. Once a year it harvests the branches and strips the bark during a weekend event in which anyone is welcome to take part—they'll show you what to do. When we went, they also had a demonstration of how paper is made from the harvested bark.

10am-4pm November 16 & 17

MORGAN CONSERVATORY

16 Friends & Family Open Studio

1pm

ART HOUSE, INC.

16 The Gift of Art

2-7pm November 16

EDWARD E. PARKER MUSEUM OF ART

18 Terra Incognita: Work by BW professor of painting Steve Ziebarth

Reception 5-8pm November 22

Through December 6

BALDWIN WALLACE FAWICK GALLERY

21 Community Culture Night

7pm

ART HOUSE, INC.

22 CAN Journal Winter Launch Party & Networking Event

6-8pm

PINWHEEL GALLERY

23 Art Bites—George Kocar Curator Talk

1-2pm

In person in the AAWR Gallery. Register on artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

23 Friends & Family Clay Day

10am

ART HOUSE, INC.

23 Campus-Wide Holiday Extravaganza

BAYARTS

INVESTING IN CREATIVITY



Art House, CAC-funded since 2008

For You, By You

County residents make this arts experience possible
through a public grant from Cuyahoga Arts & Culture.

cacgrants.org



THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

**WE ARE PROFOUNDLY
GRATEFUL TO THE
VISIONARY PEOPLE AND
ORGANIZATIONS WHO
HAVE CONTRIBUTED TO
THIS EFFORT.**

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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PICASSO AND PAPER



Retrospective meets new perspective.

Featuring nearly 300 works spanning the artist's career, this groundbreaking exhibition explores Picasso's lifelong fascination with manipulating paper in all forms. Organized by the Cleveland Museum of Art and the Royal Academy of Arts, London, in collaboration with the Musée national Picasso-Paris.

December 8, 2024, through March 23, 2025

This exhibition is made possible with support from Frank and Fran Porter.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Plan your visit at cma.org   

Still Life under a Lamp, 1962. Pablo Picasso (Spanish, 1881-1973). Linocut; image: 53.1 x 64 cm. The Cleveland Museum of Art, John L. Severance Fund, 1984.61. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York

